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ĀCHĀRYYA SUNITI KUMAR CHATTERJI

UNIVERSITY OF CALCUTTA

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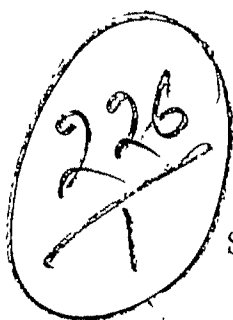
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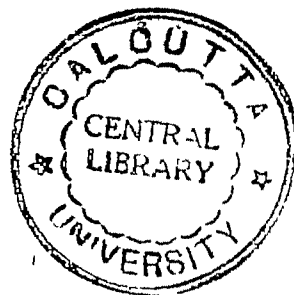
UNIVERSITY OF CALCUTTA

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EDITORIAL

Goaded by the favourable reception of the inaugural (first) number of our departmental bulletin I was eager to bring out its second issue in time as the first one had taken an inordinately long period, to a large measure due to the vagaries of the then so-called but now no longer officer-in-charge as well as the previous impervious press. I had accordingly requested my colleagues and other contributors to expedite their quota of contribution far ahead of time only, unavailingly. I know that such things cannot be hurried, nor made on order but I also wanted to have it out during my tenure of office. As it has been said, 'Life's constant temptation is to confuse dreams with reality but life's permanent defeat comes when dreams are surrendered to reality'. I do not know whether it proved a surrender to reality or to the inevitability in a tryst with destiny as this issue sees the light of day ! About this time also I became burdened with an unexpected disillusionment—thank God it happend at the fag-end of my career ! Indeed : "They have most power to hurt us whom we love,/We lay our sleeping lives beneath their arms". Anyway, I was, frankly speaking, at first hesitant in this venture with a solitory writing from my pen alone but having the experience of going abegging for articles, the remaining span of 1977 would not have sufficed. Helpless I had no other choice. I crave pardon of those who differ but let us at least agree to disagree. I am thankful to our university authorities for the patronage and encouragement given, to those of my colleagues who co-operated, to our students who wanted me to hasten, and to the press whose efficiency enables me bringing out this issue in so short a time. And if thereby I have served the cause of our department in any way I shall deem my endeavour amply rewarded on this last occasion of my editorship of the bulletin which office I hope to pass on to my worthier successors.

August 26, 1977 PRANABESH SINHA ROY

POST SCRIPTS

At long last we could include two other contributions from two of my erst-while colleagues. Another point I must inform in passing that a report about the involvement and participation of our U.C.A.C Office in this our departmental bulletin venture has come to my notice. Well, I must confess, these have been nil.

ADDENDA

It would have been gratifying if I could have given something by way of a colophon, instead, the next best for me has been to insert as addenda the following quotation from Rāmrām Basu himself and take heart~

"...ei mate pustak lekha yāiteche। ihāte
in this way the book written is being in this regard

anyonya bidvān loker sthāne āmār ei ākāṅkṣā
other learned people towards of me this expectation

yadi āmār racita ei pustaker madhye kadācit
if by me composed this book in somewhere

krame kaścit doṣ haiyā thāke tāhā anugraha-
(in any) way any fault has occured that obligingly

purbak dṛṣṭi mātre nindā made matta nā hayen
at sight censuring in a spree of preoccupied not to be

ekāran kona lok doṣ bhinna
for this reason that (any) whosoever person blemish without

hoite pāre nā ।
be cannot

mānab sṛjan bidhi karila yakhan ।
mankind creation (of) the divinity made when

sei kāle ṣar'aripu kaila niyojan ।
at that time the six passions (he) made initiation/appointment (of)

ataeb bhul bhrānti āche sarbbajane ।
therefore foibles (and) failings (there) exist in all people

mānab lakṣaṇ basu Rām Rām bhane ।
human trait (is this) Basu Ramram (so) declares.

(śatāditya basu barṣa paśu śreṣṭmās/param ānande Rām karila prakāś ।~)"

IN MEMORIAM

As this number of our bulletin was going through the press there reached us the stunning news of the passing away of our esteemed and beloved teacher Prof. Suniti Kumar Chatterji, Sahitya Vachaspati, the Emeritus Professor and the pervading spirit of our department, the National Professor (Humanities), the President of the IPA, the doyen of Indological lores and above all the loving Guru. Words fail us to give vent to our innermost feelings. May he attain his goal and rest in peace and abide with us in death as he had done in life. It has now been decided to earmark this issue as a dedication and tribute to his sacred memory. This memorial volume is now being headed by an obituary from the pen of my colleague Dr. D. N. Basu. Let me reverentially hope and believe that my humble assay may prove an expiatory homage to one with whom I had been rather intimate and who, always aggrieved and disappointed, wanted me do things for which, so he had told many a one, I was capable. Let grace descend !

ācārya smaraṇe o pṛtyarthe~

PRANABESH SINHA ROY

OUR ĀCĀRYA PASSED AWAY

Our Ācārya, the *doyen* in our subject, the acknowledged leader in Linguistics in India, the Emeritus Professor of our Department, Bhāṣācārya Suniti Kumar Chatterji passed away,—passed away in full glory at the ripe age of 87 on the 29th May last and joined the illustrious. Even after his retirement he had taken a few classes in Indo-European and Teutonic Philology in our Department. To those of us who had been his direct students and who had been in contact with him all through, his robust health and forceful personality is still fresh in memory, and his deep voice pouring in fluently all useful informations in details regarding the subject and scholars of Linguistics, still rings in our ears.

2. He was born with a golden crown on his head. He had a uniformly brilliant record of his academic attainments. Degrees and Honours from different Educational Institutions in the world viz. Warsaw, Paris, America, Norway, Vietnamh etc. were showered on him. It seems that he brought home along with his birth the unspent good deeds of his past life *(prārabdha)*.

3. Our attempt to gauge the depth and vastness of his genius is always to be fraught with shortcoming. The two strong pillars on which his astounding scholarship rested, were his inquisitiveness and eagerness to know all things in their minute details on the one hand and his incomparable memory on the other. He was an out and out scholar, keeping his mind and attention always open and alert to learn even up to the end of his life.

4. He had a great respect for Sanskrit from his school days. He adored Swami Vivekananda from his boyhood. He was strongly devoted to the tradition of India. He was thus basically prepared for the study of Indo-Aryan philology. As he came across the philology of English and the Germinic languages in his M.A. course in English 'B' Group, it gave him an impetus to study the philology of the European languages, but before that he was inclined to investigate systematically the history of Bengali language first. As a Premchand Roychand Scholar of the University of Calcutta in 1916 he, therefore, presented a scheme for "Essay towards an Historical and Comparative Grammar of the Bengali Language."

In 1919 as he went to London as a Government of India scholar, he utilised his three years' stay in Europe by getting proper training from the scholars of London and Paris in the philology of Indo-European, Old English, Gothic, Old Irish, Greek, Latin, Slavic, Persian, Sanskrit, Prakrit etc. and Phonetics, and also in preparing the thesis for his D.Lit. degree in the University of London under the title "The Origin and Development of the Bengali language", which degree was conferred on him in 1921. This thesis was embodied in his *magnum opus*, ODBL, i.e. Origin and Development of the Bengali Language, published by Calcutta University in 1926. In 1922 he was appointed the Khaira Professor of Indian Languages and Phonetics.

5. As he was interested in acquiring the knowledge of different languages, he had at the same time a great interest to visit foreign countries and see things in his own eyes and hear the languages in his own ears. Besides he had the fascination for culture-objects of different countries and collected curios as asthetic pieces of art from different places of visit. He had the knack of drawing sketches also. Whenever he got the chances to visit countries he never lost them. He had been to Java, Indonesia, Thailand etc. along with Rabindranath. Rabindranath had a very high opinion of him and referred to him as the great scientist in language. In Rabindranath's *Sesher Kabita*, the peculiar hero of the story is found to get interest in the linguistics of Suniti Kumar. The title Bhashacharya was conferred by Rabindranath while dedicating the book 'Bāṅglā Bhāṣā Paricay (Introducing the Bengali language) to him. In his 'Jābhāyātrīr Patra', Rabindranath made a nice estimation of the genius of Suniti Kumar. In this book also he was acclaimed the true linguist. The poet noticed that he was not only a linguist but he had a keen interest on many a thing outside the domain of language and he possessed a rare quality of preserving everything in his memory. Suniti Kumar Chatterji with all sincerity tried to make out original papers for the respective countries he visited. On the different occasions of attending the International Conferences of Phonetic Sciences and Unesco Conferences he visited London, Austria, Hungary, Czechoslovakia, Germany, France, Copenhagen, Norway, Sweden, Finland, Poland, Belgrade, Italy, Brussels, Egypt, Holland, Turkey, Beirut, Lebanon in 1935,1938, 1948, 1949, 1950. As the President of the All Burma Bengali Literature he travelled in Burma at places like Rangoon, Pegu, Tongoo, Pyinmana, Pagan and Mandalay in 1936-37. In 1939 he had been to

Comilla to deliver lectures. In 1940 he delivered lectures in Ahmedabad which were produced in his famous book "Indo-Aryan and Hindi". He was invited by the University of Pennsylvania, Philadelphia as the Visiting Professor and on this occasion he visited New York, New Haven, Washington and also Mexico. He also visited China and Russia later on. In 1954 he was in West Africa and his thesis on the African cultural unity and uniqueness was presented by him in a book styled "Africanism". Indian cultural unity and uniqueness was also pointed out by him in the Presidential Address of the Asiatic Society in 1955 and explicitly expounded in the Kamala Lectures of the Calcutta University for 1967 under the title "Indianism and the Indian Synthesis." The cultural History of Assam with reference to the Indo-Mongoloids has been nicely presented by him in his memoir "Kirātajanakṛti : the Indo-Mongoloids" (1951). The religious and cultural contribution of Manipur has also been worked out by him in 'Religious and Cultural Integration of India : Atombapu Sarma of Manipur" (1967). In the Cultural Heritage of India Vol I (1958) he summed up "the contributions from different language and culture groups". As regards Orissan culture also he delivered Ārtaballabha Mahānti Memorial Lectures in 1964 and got his "The People, Language and Culture of Orissa" published by the Orissa Sahitya Akademi in 1966. His omnibus volume of Languages and Literatures of Modern India (1963) is an outstanding specimen of not only the chief languages of India but also a nice history of their literature. "The Study of Kol" he contributed in Calcutta Review in 1923 and also "Our elder brothers, the Kols" in Visva Bharati Journal, 1924. Regarding the Dravidian language and culture also he wrote "The Dravidian Origins and the beginning of Indian Civilization" in Modern Review 1924 and 1925 and also "Old Tamil, Ancient Tamil and Primitive Dravidian" in Indian Linguistics Vol. XIV, (1954) and 'Dravidian' in Annamalai University 1965. His Bengali books Paścimer Yātrī (1947) and Vaideśiki (1947). Jāti Saṃskṛti o Sāhitya (1965) Sāṃskṛtikī and Dwīpamay Bharata are also unique production of his scholarship on Indian culture as well as of his superb Bengali style. He was also quite at home with Arabic and Persian and many an article like "An Arabic Version of the Mahabharata Story in Sindh" showed his genius covering those languages. He had his access from linguistics to literature, from cultural history to Anthropology and Archaology.

6. His strong vitality is largely responsible for his brilliance.

He was full of 'Life'. He used to say fondly of himself when he was eighty, "I am a young man of eighty". He used to advise us to work and work. We know that even in his old years he used to rise very early in the morning, practise a few free hand exercises, utilised every moment in reading or keeping his mind awake to learn. To his students he used to give advices minutely and whatever he said was of immense importance and interest. His jovial talks were always a delight to the listeners. He could captivate the audience for hours together.

7. His devotion to his teachers was remarkable. It is due to his devotion to the teachings of his western teachers, strong progressive outlook was imbibed in him and his contentions on many occasions were opposed to the orthodox and fancied national views of the people. Thus in the presidential address of the All India Oriental Conference at Ahmedabad in 1953 he was courageous to hold that Śrīkrishna and Vedavyāsa were non-Aryan and at the fag end of his life time he bravely raised a tempest by making a statement with regard to the Ramayana of Valmiki. He was a votary of Romanisation of Indian scripts and of keeping English in its old status even after independence.

8. He popularised in India the Historical Linguistic methodology and although no Suniti-Chatterjian school so to say has been established, so many linguistic scholars in India worked following his processes. Lately of course, the modern linguistic methodology evolved mainly in America is widely being taken up by the scholars of India although the Historical methodology is also being pursued by many scholars even today.

9. Regarding the methodology of the Modern Descriptive Linguistics, Suniti Kumar Chatterji was not very happy mainly on account of its reliance on Mathematics and its abstract approach, its over-fondness for new technical terms even where old ones were expressive or sound enough, and its totally eschewing the earlier history of the language. (Presidential Address, First All India Conference of Linguistics, 1970). His observations may be cited as follows : "In India, Linguistics is at the cross ways. The Science (viz. the Historical one) was long ignored or neglected elsewhere, being taken up through inspiration from Calcutta only from the forties of this century. Only during the last decade at the most Modern Descriptive and Structural Linguistics, with its very

imposing and quite extensive as well as expensive array of all sorts of machinery, instruments and gadgets and the data collected with their help, and with the help of complicated computers, became most convincing in the field of Indian Linguistic Studies, proving its superiority to the old machineless method by its very presence with its elaborate paraphernalia. A new generation of young Indian workers are coming up who have the satisfaction of being "up-to-date" and "progressive" in the science, generally without having a requisite knowledge of the root from which the new Linguistics has evolved...and without feeling the need to know something about the ancient tradition and nett addition to scientific linguistics by Phoneticians and Grammarians like the authors of the *Prātiśākhyas,* like Panini and like the later writers on the Science and Philosophy of speech. I have been amused and at the same time a little sad to find a few of them speaking with ill-concealed contempt of the work of the earlier investigators." (Ibid)

"While the Synchronistic Method is progressing, there are steadily growing objections to its ideas, methods and findings and to its 'inadequacies' and the need for rethinking is being pressed by competent critics of the New. Some trenchant criticisms are also appearing" ODBL Vol. III.

Yet his view as expressed in "The Levels of Linguistic Analysis" published in the Proceedings of the Ninth International Congress of Linguists (Cambridge, Mass, 1962) was "the need of combining both the old historical and comparative methods with their deep and wide study of the facts of a particular speech and the most up-to-date methods with the help of all scientific apparatus and gadgets for recording precise information.

10. He had the magnanimity to welcome new methods and facts, if he found them sound and helpful. In my estimation he was a giant and by his magnamity which was quite inevitable and natural for him, who otherwise would have no companion anywhere, he stooped down to shake hands with others. He has left his work, his views, his students and the posterity at large behind him as he has proceeded to the Sole Existence (*sat*) from Non-existence, to the Effulgent Luminary (*jyotis*) from the Dark, and to the Home of Immortality (*amṛta*) from Mortality.

DWIJENDRANATH BASU

RĀMRĀM BASU : A LINGUISTIC STUDY

PRANABESH SINHA RAY

I. INTRODUCTION

1. Ramram Basu and his age

The times of Ramram Basu has been variegated and kaleidoscopic. In the history of the life and literature of Bengal 18th century proved a crucial turning point. At the beginning of the century, however, life was easy-going in the perspective of a secured existence with political and economic stability. As, however, the century advanced the milieu grew in complexity, clouded by political uncertainty—the conflict and clash between the Nawab and the East India Company darkened the horizon. The atmosphere of uncertainty reached its climax at the ultimate outcome of it all, the finalization and consolidation of the English settlement in 1757 in the wake of the memorable historical mangrove victory at Plassey. As the adage has it : 'the old order changeth, yielding place to new' realized itself when the age-old complacency made way for a novel development yielding to the emergent unrest, instability in all spheres of contemporary life—political, social, economic and cultural.

Prior to the debacle at Plassey, this land of plenty that was Bengal was under the benign traditional rules of the Muslim Nawabs who had made her their home. Starting from Murshid Kuli Khan down to Siraj-Ud-Daula, save a few casual inroads and attacks and some ravages of the infamous Bargis led by Bhaskar Pandit during the times of Alivardi Khan the country did not encounter any very major vicissitude. But as an aftermath of the English conquest there came, though transient, a transition giving rise to a queer political situation and development. At first the province underwent a shaky upheaval under the governance of two consecutive puppet 'sircars'—one headed by Mirzafar the Quisling and the other by Mir-Quasim. Although their anomalous rules were short lived, the

connivance and manipulations of the English in the background affected the country and the consequent confusion made the people of the land suffer greatly from the political vagaries. When, however, the English took over formally and wielded their ruling power the land found respite and was itself at the gateway of a new era.

In the first half of the century the society of the land found itself free to go on with its usual rites and rituals, customs and creeds, prides and prejudices. The people leading its life in affluence came to be habituated with a happy go-lucky and ease-loving life. Their adherence to the past was sincere and significant. So serious were they in clinging to the past that for the sake of a hoary tradition, they would neglect the present. But the second half of the Century brought them closer to the Europeans and their ways and having had initiation into their languages especially English they became imbibed with new values imported from the West. The new outlook and ramification in hitherto unknown dimensions were not quite unavailble to the Indian mind as such as, rationalism, humanism, individualism excepting perhaps western patriotism were embedded in certain branches of Indian philosophy. Anyway, several other facets of occidental culture such as, emancipation of womanhood, individual human dignity, preocupation with historiocity etc. came to be gradually realized. Crowning all such lore came the very novel wave of European commercialism. These dealt a blow to and shattered the trammels of erstwhile Bengali glass-house tradition. The whole race awakened before new vistas and to a new horizon and world.

In the primary medium of culture which is literature, poetry reigned supreme, all in all. Beginning with Bharatchandra or shall we say, *Caryāpadas* right up to Jayaram all were in one chain—rhymes. Themes drawn from legends, myths, religion, Purana chroncles, pantheon of deities—the accepted store-house of literary pursuits garbed in measured rhythms, verse having been the only vehicle. The new impact opened our eyes towards a new way of writing—the matter-of-fact prose and towards new 'genres' of writing as well like life-story. Resurgent ideas found their suitable outlets as a matter of course. The need for prose for rapid and wide propagation of thoughts and ideas was inevitable, for sure.

There seemed to be three major factors among several which helped the ushering in and quickened pace of the switch-over from poetry to prose. These are first and foremost the Missionany

Zeal in the movement of proselytization; European (English) Administration and lastly Educational Reform. The Missionaries having come with their Bible and the propaganda/propagation of the Holy Book amongst the so called natives recourse had to be to the printing of books in the indigenous tongues as carried out by Charles Wilkins and our compatriot Panchanan Karmakar. The yoke of the suzerainty of poetry was so overwhelming that the missionaries had, at first, to translate their Holy Book in verses. They then sought to exploit the colloquial idiom of the 'natives' for their sacred mission. As a result the '*Brāmhan-Roman-Katholik-Sambād*' was composed in the day-to-day conversational speech of the natives by a converted Bengali in 1743 in Bengali characters. Later on, Manoel d' Assumpçao —a Portuguese clergy-man wrote his '*Kṛpār Shāstrer Arthaved.*' Next came John Thomas and William Carey with their chief associates John Marshman and William Ward. Their concerted efforts had produced renderings of the Bible in about forty different Indian languages, Bengali being one of them. In the Bengali version the style has been prose and the translators have closely followed the pattern of English syntactical structure. Bengali prose, consequently had been greatly influenced by a foreign syntax at its inception.

When the East India Company came to power, the language situation, especially in the domain of law and order had seriously been taken cognizance of. Bengali, having been a spoken language only in domestic spheres, occupied an inferior and neglected status at the time, as well-to-do persons preferred initiating their wards in Persian, Arabic and to a little extent perhaps Nagri as prestigious idioms bearing vestiges of higher social status. Bengali used to be looked down upon as a 'barbaric dialect' by Sanskrit Pandits and scholar-writers. But European scholars like Carey and others could escape this native prejudice and see through things. In the preface to his 'Grammar of the Bengali Language' (4th edn., 1818) he writes; "Bengal, as the seat of British Government in India, and the centre of a great part of the commerce of the East, must be viewed as a country of very great importance. Its soil is fertile, its population great and the necessary intercourse subsisting between its inhabitants and those of other courtries who visit its ports, is rapidly increasing. A knowledge of the language of this country must therefore be a very desirable object."

In consideration of the intrinsic worth of the language concerned, he writes elsewhere—

"It has been supposed by some, that a knowledge of the Hindoosthanee language is sufficient for every purpose of business in any part of India. This idea is very far from correct; for though it be admitted, that persons may be found in every part of India who speak that language, yet Hindoosthanee is almost as much a foreign language, in all the countries of India, except those of the north-west of Bengal, which may be called Hindoosthan proper, as the French is in the other countries of Europe. In all courts of justice in Bengal, and most probably in every other part of India, the poor usually give their evidence in the dialect of that particular country, and seldom understand any other; ......The Bengalee may be considered as more nearly allied to the Sungskrita than any of the other languages of India......Words may be compoundeed with such facility, and to so great an extent in Bengalee, as to convey ideas, with the utmost precision, a circumstance which adds much to its copiousness. On these, and many other accounts, it may be esteemed one of the most expressive and elegant languages of the East."

Administrative necessity and zeal further led to a thorough shake-up of the existing educational system to find a place for a new one. To train up the foreign civilians in dfferent disciplines, including the native tongues, Fort William College was established by Lord Wellesly in 1800. At first provisions were made there for teaching Arabic, Persian and Sanskrit. In the month of May of the following year, i.e. 1801, Bengali Department was opened and the chair was offered to William Carey. Finding the dearth of teaching materials in the language concerned he approached the college authority to encourage original writings and translations in the native language.

As an outcome of this literary movement several books, written in prose, were published within the next twenty two years these being headed by Ramram Basu's *Pratāpāditya Charitra* (1801) Though the administration of Bengal practically came into the hands of the English East India Company as early as in 1765 and the study of the Bengali language was made imperative on young civilians as a prerequisite to being engaged in the task of administration of their newly acquired territories as it was felt at the initial stage of the change-over amidst the contemporaneous medieval society; the metamorphosis in the society especially in the urban intelligentsia actually came at that period of intellectual hesitancy

and uncertainty with the imparting of western education which awakened reflections to events and to men creating multifarious interests and a thirst for 'what next'? With the foundation by Lord Wellesly of the Fort William College at Calcutta in 1800. Ramram Basu was made a teacher of this newly started academic institution and he shared with some other prosateurs the inauguration and cultivation of early Bengali prose of which through many outstanding Bengali prose-writers we find the wellnigh culmination reached in the writings of the inspired genius of inimitable Tagore. Destiny made a discovery in the medium of mass-communication.

In the meeting of the College authority on May 4, 1801, it was 'resolved that Premiums shall be proposed to the learned Natives for encouraging literary works in the Native languages' (Home Dept. Misc. No 559, p. 6). Not only this, Lord Wellesly issued a Circular in favour of the Civilians which had a direct bearing on the administrative necessity towards the cultivation of Bengali as a language :

"From and after 1st January, 1801, no servant will be deemed eligible to any of the offices hereinafter mentioned, unless he shall have passed an examination in laws and regulations, and in languages, a knowledge of which is hereby declared to be an indispensible qualification" (Bengal Past & Present, Jan-June, 1911).

The assignment of the chair of the Department of Sanskrit and Bengali of the Fort William College, established on May, 4, 1800, to William Carey, was of far-reaching consequence, and paved the way for the birth of Bengali Prose. The problems he had initially been confronted with were in the nature of non-availability of text-books and the absence of a competent prose-style. Alongwith these, he also keenly felt the necessity of arousing a sense of interest in the mind of the Bengalees about their own language. With this end in view, he collected a group of native scholars conversant with both the native and the foreign tradition ; and within the circle of the College, engaged them in writing certain text-books in prose. 'From this time forward writing Bengali correctly may be said to have begun in Calcutta'. Carey employed these sensible natives to teach Bengali and encouraged them to compose works in the same, language in the natural style of persons supposed to be its native speakers. 'I got Ram Boshu', he says, to compose a history of one of their kings, the first prose book

ever written in the Bengali language'. (cf. Memoir of William Carey, pp. 453-54). Poetry was the order of the day, and the writers were in the habit of conveying their thoughts and feelings in rhymes and verses. Even, at the outset, as has been mentioned earlier Mr. Thomas and Carey got the Bible translated by Mr. Ramram Basu in verse-form, with the expectation of making the same more approachable to the common mass. But Ramram may, under the able leadership of Mr. Carey, claim to be the first to raise the language from 'its debased condition of an unsettled dialect to the character of a regular and permanent form of speech, capable, as in the past, of becoming the refined and comprehensive vehicle of a great literature in the future' (S. K. Dey Bengali Literature, p. 156).

Literature or its medium of expression is no detached phenomenon, and the study of a particular piece of literary work connotes not only its linguistic performance or competence, it also registers the personality of the writer as well as the spirit of the age in which it was produced. The formal analysis of any piece of literary work does not signify one particular pattern or scheme alone ; it also refers to the fusion of the multiplicity of schemes as one linguistic entity. The switching-over from the domain of poetry, marked by its chosen expression and greater condensation and organised in an atmosphere of antithetic modality of weight and mass, to Prose, a particular stylistic pattern formed in accordance with a kind of natural and logical progressions, does in no way seem to be all an accident, (A time when the administration of an alien folk tried to get itself adapted, nay, compromised, with the life-process of the people of the newly-aquired dominion, when even Christianity flowed on an entirely rational basis, and when the easily intelligible intercourse of minds in social and political life became the only goal of the administrators, it is quite natural that literature and language would tend to the establishment of an epoch of facile and regulated verbal communication in the form of a balanced and clear fashioning of a kind of style. If one considers the future, it is in the domain of prose that the nineteenth century found its best expression as the most enlightened period in history. The language as adopted at the period of transition did in no way react against the dissolution of the former periodic syntax. The spirit of analysis, the most privileged instrument for easy intelligibility did help transform the irregular sequence. Indeed, prose was felt to be a necessity, easily encompassed by the mind and one's artistic

reach, readily to indulge in a mode of day-to-day conversation, and also in agreement to the Zeit-geist, with all its logical cogency, pruned of all avoidable ornament, thereby satisfying the basic needs of a particular purpose. The rationalism of the age, with no tangible impact on abstraction or indoctrination, but having a rigid preference for the concrete and sensible argumentation, easily intelligible and persuasive, was very likely to appeal to the understanding of the reasonable age. The endeavour to introduce a new style was more prompted by sense and necessity than by one's hidden sensibility. As a result, the need for the introduction of certain sets of rules was felt urgent by grammarians to afford an astounding example of the transition towards classical prose. To tend towards Prose was a definite mark of the progress of civilisation for the understanding of the reality, and prompted the latitudinarians to react sharply in the political frontiers of an advanced culture in an international cadence and rhythm. In this context, the influence of the one on the other may remind one of the cult of Voltaire and Rousseau among the English with its counterpart in the Anglomania of the French. Despite the pronounced divergence of language and interests, the glow of the Missionary thought and pattern added most profitably to the native intellectualism current in the-then society. Judged from this standpoint, the place of Ramram Basu in the history of Bengali language and literature seems to be at a par with Mr. William Carey, and his *Pratāpāditya Caritra* seems to usher in a new era, a silent literary revolution—set to free the language from the shackles and clutches of the age-old tradition of poetry.

2. *Bengali Prose and Fort William College*

It has been said that prose is the language of reason, as poetry is the language of emotion. In the Medieval society, people were more prone to emotion, faith and prejudice than reason and judgment. The concept of the modern age, by being imbued with western rationalism, has led its people to judge everything from the point of view of reason, and prose as the vehicle of expression, gradually came to dominate. Thus, prose in Bengali, as in almost all the literatures of the world, is comparatively of later development. But, though prose as a literary form is the product of the modern age, some rudimentary evidences of scattered prose-writings are nevertheless found in pre-modern and late medieval period. It is

often said that the history of the origin of the Fort William College is indissolubly associated with the history of the origin of Bengali Prose. But this does not mean that there had not been any kind of prose earlier than the establishment of this college. Taking all the evidences into account, Dr. Sukumar Sen, the most authoritative historian of Bengali Literature, has divided the up-to-date development of Bengali Prose into four stages. To locate the exact position of Ramram Basu in history, Dr. Sen's divisions of these stages of Bengali Prose may authentically be accepted in a manner as follows :

1st Stage : from 16th century to c. 1800 A.D.

In this stage we get letters, land registration documents, translation of law-books and propagandist Vaishnava literature in the form of (question-answer) catechisms. In the letters and documents relating to land, the language is heavily imbued with Perso-Arabic loan-words. Letters of the Assam kings written in the seventeenth century reveal the first acceptable form of Bengali *Sādhu-bhāṣā*. Two other very significant writings of this period are the religious books written by Portuguese Catholic Missionaries. These are '*Brāhmaṇ Romān Kaetholic Saṅbād*' by Dom Antonio, and 'Crepar Xaxtrer Orth bhed' (*Kṛpār Śāstrer Artha bhed*) by Manoel da Assumpçam.

2nd Stage : 1800 to 1847 A.D.

In this stage mainly text-books and educational books were written by native and English writers at the initiative of different institutions and missionaries etc. Among them the teacher-authors of the Fort William College took the lead, and Ramram Basu, one of the most accomplished scholars of the day, was one among them.

3rd Stage : 1847 to 1865 A.D.

To this stage belong several prose and verse narratives and essays on religious, social and philosophical matters.

4th Stage : 1865 A.D. to till now.

This final stage began with the publication of *Durgeś Nandinī*' by Bankim Chandra Chatterjee and reached its multisided culmination in Rabindranath Tagore.

Historically, therefore, Ramram Basu belongs to the second stage of development of Bengali Prose. As has been said earlier on May 5, 1800, the Fort William College was founded in Calcutta heralding the advent of the modern age, and Ramram Basu was a teacher-author attached to this College.

It has already been pointed out that Prose at the time did not yet develop as a regular brand-new literary type with a norm. It was still in its dialectal form. Bengali Prose gradually made its appearance on the stage as it was necessitated by the gradually increasing rationalistic spirit of the age, and the necessity of its cultivation was felt in three ways :

1) The Portuguese and the British Missionaries found it necessary to have Bengali Prose on the employ for easy discussions on Christian doctrines as a mass-media among Bengali people. Some pioneer writings by British Missionaries in this respect have already been mentioned, the chief of which is the first Bengali translation of the Bible by Ellerton and John Thomas. But these translations had no cognizable impact on Bengali Prose, as they ever remained unpublished. The translation of the Bible, which came to be published first, was that by William Carey.

2) The need for cultivation of Bengali Prose was felt with greater intensity by British rulers themselves after the attainment of their power to rule. For the administration of Bengal, law-books written in Bengali prose were felt to be indispensable. Jonathan Duncan translated in Bengali prose the Penal Code. After that, B. M. Edmonstone and H. P. Forster translated and published some more regulations in Bengali.

3) The third and the most pressing need was felt by the teachers of the Fort William College. Lord Wellesly thought of establishing this college for imparting lessons in Indian Vernaculars to the British Civilians who came to India. It is a pity to come to know that attempts had initially been made to teach Arabic, Persian and Sanskrit by the authority concerned, but very little had been done to teach Bengali in an institution situated in Bengal. But gradually they felt the necessity of giving the language a standard form for the sake of carrying on administration in Bengal and for a wider acceptibility. The translated version of the New Testament in Bengali, published from the Serampore Mission towards the first part of the year 1801 by Carey, drew the attention of Lord Wellesly

to the translator. Subsequently, William Carey was requested by Mr. David Brown, the Provost of the Fort William College, to act as the Head of the Department of Bengali. Carey, as the Head of the said Department, felt the dearth of dependable text-books in Bengali, and started writing and publishing Bengali Prose texts with his colleagues including Ramram Basu. Within two decades or thereabouts, no less than eighteen books were published, a rough idea of which can be had from the following list :—

1) Ramram Basu :	(a) Rājā Pratāpāditya Caritra (1801)
	(b) Lipimālā (1802)
2) William Carey :	(a) Kathopakathan (1801)
	(b) Itihāsmālā (1812)
3) Mrityunjay Vidyalankar :	(a) Batriś Sinhāsan (1802)
	(b) Hitopadeś (1808)
	(c) Rājābali (1808)
	(d) Prabodh Candrikā (1833)
4) Goloknath Sarma :	(a) Hitopadeś (1802)
5) Tarinicharan Mitra :	(a) Oriental Febulisṭ (1803)
6) Chandicharan Munshi :	(a) Totā Itihās (1805)
	(b) Bhagavad Gītā (?)
7) Rajib Lochan Mukherjee :	(a) Mahārāj Kṛṣṇacandra Rāyasya Caritram (1805)
8) Ramkishore Tarkacuramani:	(a) Hitopadeś (1808)
9) Haraprasad Ray :	(a) Puruṣ Parikṣā (1815)
10) Kashinath Tarkapanchanan:	(a) Padārtha Kaumudi (1821)
	(b) Ātmatattva Kaumudi (1822)

From the above analysis, it is evident that the contributions made by the native and foreign scholars towards the development of Bengali Prose should be considered in the light of a spirit of co-ordination of the ideals and approches of the East and the West. It is the English scholars who awarded to Bengali Prose a specific scheme and pattern along with a scientific basis of its own, whereas the native pundits supplied materials to that grand edifice. Whatever has been done for the revival of Bengali prose, and to give it a particular form and character, must be attributed to the circle of scholars—native as well as foreign—of the Fort William College, 'by whose liberality and great exertions many works have been carried through the Press and the general tone of the language of this province so greatly raised'. Among the books published by them, Ramram Basu's 'Pratātāditya Caritra' was the first to come

out in print. Though Mr. Carey was the leader and the head of the Movement in attributing to Bengali Prose an independent status, Ramram Basu alone can claim the position of the pioneer prose-composer (original writing and not any translation piece) in Bengali within the orbit of the Fort William College.

3. *Life and Works of Ramram Basu*

Ramram Basu was born in 1757, i.e. his birth synchronised very significantly with the Battle of Plassey which marks in a way the end of the mediaeval age and the beginning of the modern age in Bengal. Though no direct proof of his exact date of birth is found, it is evidenced by a statement of the Baptist Missionary John Thomas whom Ramram Basu had taught Bengali for some time. In 1792, John Thomas wrote that Ramram Basu was 'about 35' at the time of his writing. Basu's career as a teacher began when, on the recommendation of William Chambers, the then Persian interpreter of the Supreme Court, he was appointed as a Bengali teacher of John Thomas on March 8, 1787. He remained in that service for about nine years. Mr. William Carey appointed him as his Munshi in November, 1793, with an allowance of Rs. 20/- p.m. In 1796, he had to leave his job on ground of moral turpitude he had been subjected to at Madnabati in the district of Malda during his stay with Mr. Carey there. C. B. Lewis narrates this incident of his having been involved with a young widow and having killed the issue born of them (cf. C. B. Lewis : The Life of John Thomas, pp. 294-95). In a letter from Madnabati on June 17, 1796, Mr. Carey wrote :

"......I had been forced, for the honour of the gospel, to discharge the Moonshi, who was guilty of a crime which required this step...he is certainly a man of the very best natural abilities that I have ever found among the natives, and being well-acquainted with the phraseology of scripture, was peculiarly fitted to assist in the translation ; but I have now no hope of him".

Carey was very much pained and shocked at the incident. But the missionaries felt that Ramram with his singularity of character and calibre among the natives of the day could not be dispensed with for ever, and Carey had to reinstate him in the middle of the year 1800.

In the next year on May 4, the College Council of the Fort William College decided to appoint some teachers in different Language departments of the said institution. Mr. Carey was selected for Headship of the Bengali Department, and Ramram Basu, on a monthly salary of Rs. 40/-, was appointed a teacher in this department. This new assignment was a marked departure from his previous career. So long he had been primarilly a preacher and secondarily a teacher. Now he became mainly an author and a teacher. This phase opened a new chapter in his life and made a lasting imprint not only on the activities of the foreign missionaries, but also on the culture of his own people. From 1801 till his death on August 7, 1813, Ramram Basu spent his life in teaching and writing.

His career, of course, as an author began long before he came to be attached to the Fort William College. But those early writings were mainly meant for missionary propaganda and had but scanty literary value. In this connection a brief survey of the writings of Ramram Basu may be delineated as follows :

1) Ramram Basu embarked upon the career of an author with lyric compositions. His first writing (June, 1788) was an original lyric verse which, according to John Thomas, was "a gospel hymn, ...the first ever seen or heard of in the Bengalee language". This was a hymn to Jesus Christ emanating from inmost depth in an inspired fervour when Ramram Basu received a healing grace from Christ during his illness (The Life of John Thomas (1873) pp. 111-112).

2) His second writing was also a Bengali poem, a fairly long lyric poetry of no less than a hundred lines. This poem entitled 'Harkarā' (Gospel Messenger, 1800) was composed at the instance of William Carey, and "intended as an introduction to the gospel, which this singular man had written and presented to the missionaries" (The Life of Thomas, 1878, p. 365). It was so admired and liked by the Missionaries that they had it meticulously translated into Hindi and Oriya, and even in English as well.

3) The writing of verses in Bengali continued, and his poem *Jñānodaya*, conveying his tirade against idolatry, the image-worship of the Hindu Brahmins, was written un-

doubtedly at the behest of and for Missionaries of Serampore. According to Ward, this was 'the first book that was ever printed in Bengalee' (cf. Mr. Ward's Journal, Periodical Accounts, ii, 111).

4) In the year 1802 Ramram Basu translated two Christian hymns into Bengali. These are now found in 'Jiśu Khrṣṭer Maṇḍalite Geya Gīt' (Songs to be sung in the Christian Assembly), Published by Serampore Mission in the year 1818.
5) Ramram Basu's last poetic composition was 'Khrṣṭa-vivaraṇāmṛta' which was also published from Serampore in 1805.
6) Ramram Basu's first prose-work in Bengali was, 'Rājā Pratāpāditya Caritra'. Its English title page mentions 1802 as the year of publication, whereas its Bengali title page mentions 1801. From Marshman's descriptions, it appears that the Bengali title is more authentic than the English one. Marshman writes :

"He, therefore, employed Ram-bosoo . to compile a history of King Pratapaditya, an edition of which was published in July, 1801, at the Serampore Press, and this may be regarded as the first prose-work—the laws and the tracts excepted—printed in the Bengalee language". (J. C. Marshman : The Life and Times of Carey, Marshman, and Word, 1859, i. 159-60).

Moreover, it is evident from Mr. Carey's letter to Dr. Ryland, written in June 15, 1801, that the *Rājāpratāpāditya caritra* was actually published in 1801 :

"I got Ram Boshu to compose a history of one of their kings, the first prose book ever written in the Bengali language ; which we are also printing."

The authorities of the Fort William College had declared prizes for writing prose texts for the college, and Ramram Basu was the first recipient of such a prize, the College Council offering him Rs. 300/- for his book in consideration of the fact that the History of Raja Pratapaditya was 'the first prose book ever written in the language and an authentic history of the Government of Bengal from the reign of Achber to the end of that of Johangeer'. Indeed through his 'Rājā Pratāpāditya Caritra', Ramram Basu made history literature, and literature history, and set the starting-point from which Bengali-Prose is ever on the run.

7) The second prose composition of Ramram Basu was 'Lipimālā', published in the year 1802. Its title page hinted at its content and character, in the sub-title :

"Lippi Mala, or The Bracelet of Writing, being a series of Letters on different subjects. By Ramram Boshoo, one of the Pundits in the College of Fort William. Serampore : Printed at the Mission Press, 1802." With a view to imparting knowledge in conversational and written Bengali to British Civilians for the sake of efficient administration, Ramram dealt with the letters of native kings and princess, written to other kings of the land, and their replies received by them, in the first course, whereas in the second lesson of this book, the fundamental tenets of primary reading and writing have been considered with some rudiments of 'rithmetic, in short the three R'S.

From the writings of the Missionaries, it may safely be ascertained that Ramram Basu proved himself worthy of the task levied upon him by his masters, and received due recognition from them for his originality of thought and singularity in wielding the power of sarcasm inherent in Bengali language. Carey found in him the prospect of his being 'a very useful and eminent man'. He remained engaged with the Bengali Department of the Fort William College till death laid its icy hands on him on the 7th August, 1813, and the appointment of Narottam Basu his son in his place after his death on the basis of the recommendation of William Carey is a veritable proof of the respect and admiration he had acquired, and verily deserved too, from the Fort William College authority. Truly speaking, two-thirds of Carey's success for the cause of Bengali Prose were due to the untiring and relentless support of Ramram Basu.

4. *Ramram Basu and his Early Bengali Prose*

There was a time when the present style of writing prose was a non-entity, and even in the year 1800, William Carey found it difficult to have a teaching-worthy prose. From Mr. Ward's *Journals* (June 29, 1800), it is learnt tnat 'the natives are fond of rhymes', and 'the Hindus have been used scarcely to anything but poetry' (April 25, 1803). After taking the Headship of the Bengali Department of the Fort William College, William Carey, with the help of his eight colleagues, composed 13 books in prose, with a utilitarian

motive of using them as text books. The rationalism of the age was a diffuse quality, and equally diffuse was the concept of prose within the narrow limits of deeds and documents of law-courts only. This so-called Court-Prose was mostly used by only a handful of persons having certain workable knowledge in Persian, Arabic, Sanskrit and English or any other European language acquired in direct personal contact with the foreigners. Knowledge of Persian was considered to be a mark of pedantry or of scholarship by common people who were never slow in making a gorgeous display of their worth in a very complex and fetid style. But, by the publication of Ramram Basu's *Rājā Pratāpāditya Caritra* in its printed form from Serampore Missionary Press, the missionaries got the impression for the first time that thoughts and ideas can be put into writing in a convincingly original style in consonance with the language of conversation of the people of the country. The stylistics of the prose-narrative, *Rājā Pratāpāditya Caritra,* by Ramram Basu who happened to be the first and foremost among the assistants of William Carey, sought to bring about a nexus between the diverse aspects of life and literature. The book is considered to be the first published prose-work of the Fort William College ; it is also the first prose book ever written by a Bengali author and published in Bengali script. Judged in this context, *Rājā Pratāpāditya Caritra* deserves a special mention as it accounted for the first time a prolific genre of cultivating prose in Bengali, thereby heralding the mighty wave of Renaissance in Bengal.

Ramram Basu's career as a writer has two phases : in the first phase he composed mainly poetic hymns concerned with Christ and Christianity ; in the second he wrote text-books in prose. The first one had connections with the Serampore Mission, while the second phase was connected with the Fort William College. In the first phase the aim was religious and missionary, while in the second one it was mainly academic. From the point of view of linguistic and literary matters, the second phase is more important than the first one.

Ramram Basu's *Rājā Pratāpāditya Caritra* is a veritable storehouse of treasures culled from different linguistic facets, and provides the Bengali language a rare opportunity of being considered and analysed on the basis of comparison. It is evident from the book and the records as well that Ramram Basu had a considerable degree of knowledge and gifts, and the missionaries hoped that

these would come to the good of many, if properly utilised. He was well-versed in Persian language, and the super-abundance of Perso-Arabic element in his work has neither made the sense inexpressive, nor the book unreadable. Inspite of the heavy import of the alien elements into the national texture, the book most astonishingly displays the original temper and the intrinsic worth of the author and his age. The book not only records the rapid changes and developments towards linguistic experimentation, it, at the same time, proves its structural capaciousness by maintaining its lucidity and comprehensibility throughout. In this period of transition when the processes of evolution were getting adjusted, slowly and gradually, with the spoken form of mass-media, it is quite natural that no one particular method would be pursued uniformly from the beginning to the end. The absence of proper punctuation marks, for instance, in the first part of the book has been rectified towards the end of it, and for that Ramram should not be blamed on the ground that he failed to give Bengali prose a solid shape as it is in the hands of Rabindranath or Bankimchandra. His prose sometimes appears to be more lucid than that of his talented contemporary Raja Rammohan Ray. He has used as few compounds as possible which is a trend of Modern Bengali Prose. Rammohan Ray himself understood it, and that is perhaps why he, in the course of making necessary corrections of Ramram's *Rājā Pratāpāditya Caritra* on request, did not think it wise to stand on the way to Ramram's original style. Those who consider this book as a literary and linguistic hotch-potch should also take into account how ably and happily the words of Perso-Arabic origin, though in abundance, have been ingrained with the narrative. It is a fact that in the absence of any solid linguistic structure or any fixed set of principles in the Middle-Bengali period, the import of loan-words into Bengali is, for the sake of experiment at least, not unjustifiable. Moreover, it was the fashion of the educated and sophisticated people of the age to learn and use Persian language. From the book it is evident that Ramram used Perso-Arabic words in the context of war, revenue-system etc. connected with Mughal administration on the one hand, and of Islamic characters, fashions and events on the other. These things would undoubtedly have lost their naturalness had they been described by Sanskrit words. He is said to be not very much familiar with Sanskrit, but he had a workable knowledge in English. But the absence of English words from the

Yet, the book is not faultless in its structure or in the methodology the writer himself pursued. The apparent stylistic ineptness exhibited by the use of Persian or Sanskrit vocabulary, mostly as variants, in the framework of Middle-Bengali morphology and dialectal phonology, and above all, by an English syntax. In this respect he did not make use of all these things as a grammarian, but tried to synthesize different intricate schemes and patterns, occasionally overlapping, into one complete linguistic entity. The influence of the eastern regionalism, the preference for Persian words, the incorrect use and distorted orthography pronunciation of Sanskrit words, free import of colloquies —all these have attributed to this book a local flavour and a dialectal tint. His tendency to write short sentences, mostly verbless, usually tending to be clumsy, monotonous and tiresome in reasoning, have made the narrative somewhat difficult-reading. By the use of strained compounds, and for want of necessary punctuation marks, especially towards the beginning of the *Rājā Pratāpāditya Caritra*, have made the sense obscure and occasionally incomprehensible. But standardisation needs a time-schedule to cover, and we note with admiration the increasing number of punctuation marks as the same narrative proceeds. The anacoluthonic uses towards the last part of the said book do represent his consciousness regarding the necessity of placing punctuation marks at the end of each sentence. The difficulty he faced in introducing one-to-one system of punctuation in prose-writing is evidenced by his gradually increasing tendency to use pauses, firstly at the end of a paragraph, and at intervals in a paragraph, and lastly at the end of each and every sentence. For a systematic application of the same, Bengali Prose had to wait till Vidyasagar.

The early stage of the development of Bengali Prose (1743-1818) passed through many examinations and applications of different prose-styles, end Ramram most wisely responded to the demands of the age and its people. The long line of eminent writers in prose after him, who brought about a resurrection of Bengali thought and temper, directly speak for his achievement over and contribution to Bengali Prose literature. The credit and craftmanship of Ramram Basu lies in the fact that he attemped, if not fully succeeded, to provide Bengali Prose at its formative stage a clean and consistent literary as well as linguistic ideal fit to bring about a synthesis out of certain conflicting principles in days to come. Pioneering badly needs some kind of liberty, sometimes degenerating

into so-called licence, and Ramram's style of prose-writing should be interpreted in this light. Most of the features as evidenced from his writings may be traced to the concept of the early Bengali Prose, but some of the peculiarities are essentially and independently his own. The use of nouns in place of adjectives in complete disregard to the rigid principles of Sanskrit, free and unreserved employment of Sanskrit syntax in word formation with a view to make the sentence more precise and restrained, the application of the English method of inversions, the compliance to the rules of Persian syntax in the use of connectives, and above all, the introduction of the pattern of English sentence-structure—are all representative of his independent style and personality. He cared very little for the lexical worth of a Sanskrit word, and the novelty of his word-formation lies in his attempt to give a free and consistent delineation of the spoken languge of the people, if necessary by using them mostly with variants, in their dialectal flair.

Rājā Pratāpāditya Caritra has another very important significance for Bengali people. Bankim Chandra once deplored the lack of a history of Bengal written by Bengalee people. Though based on heresay and family traditions, this book deserves the credit of being the first history of Bengal written by a Bengalee himself. The historicity of this narrative is equally interesting like that of its linguistic features. Its historical shortcomings can be overlooked in view of its pioneering and path-making achievements.

II. PHONOLOGY

RPC=Rājā Pratāpāditya Caritra.
LM=Lipimālā.

Phonological Features

(Arranged in order of Cardinal Vowels)

SIMPLE VOWELS

	Vowels	Coming from	Examples from RPC	Page ref.*	English rendering	Examples from LM	Page ref.†	English rendering
Lengthening of <ī> (If not etymological but actual representation of contemporary pronunciation).	ī	-ī-<i-	mahīṣ<mahiṣ	9	buffalo	atīthi<atithi	43	guest.
			atīt<atīthi< atithi	20,38	guest	haibī<haibi	68	shall be
diphthongsimplified to monophthong: monophthongisation	ī	-ī<-ai	dīgha<dairghya	42	length			

* Pages referred to are those of the text edited by Dr. Manomohan Ghosh, Dasgupta & Co., Cal., 1942.

† Pages referred to are those of the MS kept in Asiatic Society, Calcutta (ASB/BANGA 59).

	Vowels	Coming from	Examples from RPC	Page ref.	English rendering	Examples from LM	Page ref.	English rendering
Shortening of <ī>	i	-i-<-ī-	tatkālin<tatkālīn,	3	the then	mantrirā<mantrīra	42	ministers
						yubati<yubatī	59	young lady
(if not etymological but			diptımān<dīptimān,	11	shining			
actual representation			biparit<biparīt,	7	opposite			
of contemporary			ekkālin<-kālīn,	7	of the present time.			
pronunciation)			aṅgikār<aṅgīkār,	16, 81	consent			
			dharaṇitale< dharaṇītale	21	on the earth			
			tir<tīr,	29	arrow			
			cinar<cīnar	50	of china.			
			svikar<svīkār	81	confession.			
	i	-i-<-i-	sipahı-rā<sipahī-rā	61	constables.	bhagirath< bhagīrath	15	name of a king
	i initial	i-<ī-	iśvar<īśvar	81	God	antarbatti< antarbarttī	8	intermediate
	i final	-i<-ī	sukhi<sukhī,	23, 74	happy	nirahaṅkāri< nirahaṅkārī	15	humble
			dukhi<dukkhī,	27	unhappy	cakrabarti< cakrabartī	19	monarch
			reśmi<reśmī	46	ray	anuyāyi<anuyāyī	28	according to
			sāhasi<sāhasī	66	brave			
			stri<strī	88	wife			
			puri<purī	9	city.			

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	Vowels	Types of change	Examples from RPC	Page ref.	English rendering	Examples from LM	Page ref.	English rendering
qualitative shift from front high mid half-closeunrounded to front high close unrounded	i	-i-<-e-	apikṣā<apekṣā barindra<bārendra		awaiting a class of Brahmin.	uddiśye<uddeṣye	3	to, for
umlauted	i	-i-<-a-	sāmigrī<sāmagrī		thing.			
qualitative shift from back low open rounded to front high closeunrounded	i	-i<-a	nibhṛti<nibhṛta	8, 30	silent.			
			bahubidhi< bahubidha	21, 59	various.			
paragoge	i	-i<-x	āji<āj	8	today.			
qualitative shift from front high closeunrounded to front high mid half-close unrounded	e	-e<-i	āpane<āpani	12	one self.			
		-ė-<-i-	thekānā<ṭhikānā	14	address.	hendusthān< hindusthan	3	India
		-e-<-i-	hemmat<himmat	32	courage.	jetendriya<jitendriya	53	having control over senses
		-e-<-i-	kenārā<kinārā	59	border.			
		-e-<-i-	behar<bihar	64	Bihar.			
qualitative shift from back low open rounded to front high-mid half-close unrounded		-e-<-i-	anugrehe<anugrahe	3	mercy.			

	Vowels	Types of change	Examples from RPC	Page ref.	English rendering	Examples from LM	Page ref.	English rendering
qualitative shift from front high closeunrounded to front high mid half-close unrounded		e-<-i				betaṇḍā<bitaṇḍa	27	quarrel
qualitative shift from back low open rounded to front high-mid half-close unrounded.		-e<-a-	(niyam—)mate< — mata	6	according to.			
		-e-<-a-	kṣeti<kṣati	6	harm.			
		-e-<-a-	batserer<batsarer	28	of the year.			
		-e-<-a-	prasaste<praśasta	42	wide.			
qualitative shift from back low open rounded to front high-mid half-close unrounded	e (medial)	-e-<-a-	madhyesthale< madhyasthale	50	in the middle.			
	(final)	-e-<-a	samayate<samayata	73				
simplification of diphthong : monophthongisation		e-<ei-	edige<eidike	14	towards this.			
glidic syncope		-e-<-ye-				kaek<kayek	12, 13	some

	Vowels	Types of change	Examples from RPC	Page ref.	English rendering	Examples from LM	Page ref.	English rendering
nasalisation (resultant)	ẽ	-ẽ-<-in-	hẽdur deś<hindur deś	6	Hindu-land.			
lengthening of <a> (if not etymological but actual representation of contemporary pronunciation)	ā	-ā-<-a-	sāmudāik<samadāyik	1	collective.	byākta<byakta	74	manifest.
		ā-<a-	ānuyāyi<anuyāyi	4	according to.	byāsta<byasta	75	busy.
		-ā-<-a-	āyātan<āyatan	9	size.	ānala<anala	64	fire.
		ā-<a-	ācānak<acānak (Hindi)	14	sudden.			
		ā-<a-	ākṣite<akṣite	21	in the eye.			
		-ā-<-a-	paricāy<paricay	34	acquaintance.			
		-ā<-a	ātmākalaha< ātma-kalaha	41	self-conflict.			
Do		-ā-<-a-	sphāṭik<sphaṭik	60	glass.			
Do		-ā-<-a-	sādāi<sadāi	49	always.			
lengthening of <a> (if not etymological but actual representation of contemporary pronunciation)	ā	-ā-<-a-	bārārddha< barādda	55	alloted			
		ā-<a-	ānukrame< anukrame	55	serially.			
		ā-<-a	ānal<anal	64	fire.			
		ā-<a-	āmātya<amātya	75	minister.			
		-ā-<-a-	māhābal<mahābal	79	very mighty.			
Do		-ā-<-a-	gārbbhabati< garbhavati	80	pregnant.			

	Vowels	Types of change	Examples from RPC	Page ref.	English rendering	Examples from LM	Page ref.	English rendering
Do		ā-<a-	āṣṭādaś<aṣṭādaś	82	eighteen.			
qualitative shift	a	-a-<-i	sampatya<sampatti	13	wealth.			
from front high		-a-<-i-	biṣaṣṭa<biśiṣṭa	24	special.			
close unrounded		-a-<-ī-	nirakṣaṇe<nirīkṣaṇe	24	in observation.			
to back low mid								
half-open		-a-<-i-	prīta<prīti	27	pleased			
rounded		-a-<-i-	kṛtatva<kṛtitva	36	achievement			
Do		-a-<-ī-	nirakṣaṇ<nirīkṣaṇ	48	observance.			
Do		-a-<-i-	jīvata<jīvita	66	living.			
qualitative shift	a	-a-<-ī-	pradapta<pradīpta	10	shining.	māhā ahaṅkārī< mahā ahaṅkārī	102	very proud
from front high								
close unrounded	a	-a-<-e-	cinar<cīner	50				
to back low mid								
half-open								
rounded								
shortaining of <ā>	a	-a-<-ā-	parākranta< parākrānta	11		padarpaṇ< padārpaṇ	10	advant
(if not etymological but actual		-a-<-ā-	byaghra<byāghra	9	tiger	prādurbhav< prādurbhāv	40	
representation of		-a-<-ā-	daṇḍayamān< daṇḍāyamān	12	standing			

		Vowels	Types of change	Examples from RPC	Page ref.	English rendering	Examples from LM	Page ref.	English rendering
4	contemporary pronunciation)		-a-<-ā-	barindra<bārendra	15				
			a-<ā-	amale<āmale	21	at the time of.	anugatya<ānugatya	19	obedience
			-a-<-ā-	yātāyat<yātāyāt	36	come-and-go.			
	Do		-a-<-ā-	patakā<patākā	48	flag.	nīt<nīti	52	ethics
	Do		a-<ā-	abharaṇe<ābharaṇe	60	with ornament.			
	Do		-a-<ā-	akramaṇ<ākramaṇ	65	aggression.			
	Do		-a-<-ā-	akasmata<-smāt	70	sudden.			
	Do		-a-<-ā-	jvalāte<jvālāte	83	in the pain.			
	qualitative shift from back high mid half-close founded to back low mid half-open rounded	a	-a-<-o-	yaśahar<yaśohar	9	name of a place.	kamal<komal	53	soft
			-a<-o	pūra<puro (<pūrṇa)	12	total, whole			
			-a-<-o-	manayog< manoyog	14	attention.			
	Do		-a-<-o-	kondala<kōndala	72	quarrel.			
	qualitative shift from back high close rounded to back low mid half open rounded	a	-a-<-u-	bāhalya<bāhulya	4	excess.	śadra<śūdra	51	a caste
							machalmān< musalmān	52	muslim

	Vowels	Types of change	Examples from RPC	Page ref.	English rendering	Examples from LM	Page ref.	English rendering
qualitative shift from front high close unrounded to back high mid half-close rounded	o	-o-<-i-	hondosthan< hindusthan	49	India.			
qualitative shift from back low mid half open rounded to back high-mid half-close rounded	o	-o-<-a-				pulokita<pulakita	99	glad
qualitative shift from back high close rounded to back high-mid half close rounded	o	-o-<-u-	niropāy<nirupāy	12, 14	having no means	prasphoṭita< prasphuṭita	126	blossomed
qualitative shift from back-central low open spread-rounded to back high-mid half-close rounded	o	-o-<-ā-				anyonya<anyānya	3, 4, 6, 8	others

	Vowels	Types of change	Examples from RPC	Page ref.	English rendering	Examples from LM	Page ref.	English rendering
lengthening of <u< (if not etymological but actual representation of contemporary pronunciation)	ū	-ū-<-u-	durbbūddhi< durbbuddhi	6	ill-will			
	ū	-ū-<-u-	pracūr<pracur	6	abundant.			
qualitative shift from back high mid half-close rounded to back high close rounded	u	-u-<-o-	śunāyāy/śunā āche <śonā	1, 8	heard.			
	u	-u-<-ō-	duhar<OB dōhā <Skt. dvau	5	dual, couple.			
qualitative shift from back high mid half-close rounded to back high close rounded	u	-u-<-o-	muṛa<moṛā	61	fold			
		-u-<-o-	muṛāy<moṛāy	59				
		-u-<-o-	puṣyaputra< poṣya—	89	adopted son.			
		-u<-ō	kāhāru<kāhārā	11	of any body.			
shortening of <ū>	u	-u-<-ū	sukar<śūkar	9	hog.			
		-u-<-ū-	niguṛa<nigūṛha	12	occult.			

	Vowels	Types of change	Examples from RPC	Page ref.	English rendering	Examples from LM	Page ref.	English rendering
(if not etymological but actual representation of contemporary pronunciation)		-u-<-ū-	rupā<rūpā	13	silver.			
lengthening of <u> (if not etymological but actual representation of contemporary pronunciation)	ū	-ū<-u				kabhū<kabhu	32	ever

ELISIONS

	Examples from RPC	Page ref.	Eng. rendering	Examples from LM	Page ref.	Eng. rendering
Elision of -ī	rājpūr<rājpurī	23	capital city	rājpur<rājpurī	78	capital city
Elision of a-	parānha<aparānha	62	afternoon			

DIPTHONGS

	Diph-thongs	Types of changes	Examples from RPC	Page ref.	English rendering	Examples from LM	Page ref.	English rendering
short monph-thong diphthon-gised	ei	-ei<-i	ekei<eki	1				
		-ei<-i	tin janei<tin jan-i	2	all the three persons			
long monoph-thong diphthon-gised		-ei<-i-i	dei<di-i	7, 40	(I) give			
diphthongal shift		-ei<-āi	sabei<sabāi	51	all			
loss of glidic 'y' if not any orthographic vagary	āi	-āi-<-āyi-	sāmudāik< sāmudāyik	1	collection			
short monoph-thong diph-thongised		-āi-<-e-	āisa<esa	8	come !			
diphthongal shift		-āi<-ei	janāi<janei	16				
long monoph-thong diph-thongised		āi-<ā-	āisen<āsen	38	comes (hon.)			

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	Diph-thongs	Types of changes	Examples from RPC	Page ref.	English rendering	Examples from LM	Page ref.	English rendering
short monophthong diphthongised		āi-<e-	āile<ele	38	after coming			
long monophthong diphthongised		-āi-<-ā-	ṣāiṭ<ṣāṭ	42	sixty			
short monophthong diphthongised	ai	-ai-<-a-	bicaikṣaṇ< bicakṣaṇ	79	wise			
	ae	-ae-<-e-	laen<lan	7	takes (hon.)			
Do		-ae-<-a-	haen<han	6, 71	becomes (hon.)			
diphthongal shift	ao	-ao-<-au-	haok<hauk	61	let it become			
short monophthong diphthongised	au	-au-<-o-				lauk<lok	124	people
syllabic syncope	au	-au-<-aha-	naubatkhānā< nahabatkhānā	27	concert room			
loss of glidic 'y'	au	-au-<-aū- <-ayū->	maur<maūr< mayūr	47	peacock			
diphthongal shift	ou	-ou-<-au-	loukā<naukā	10	boat			

TRIPHTHONGS

Triphthongs	Types of change	Examples from RPC	Page ref.	English rendering

OTHER CHANGES : Examples from RPC

nasalisation (resultant)	-yāi<-āi-	ekayāi<ekāi	p. 7	lonely
	-ān-<-ā̃-	dāntāla<dā̃ntāl	p. 9	having teeth
Do	-ān<-ā̃	ḍāṇḍāiyā<dā̃ṛāiyā	p. 12	stood
syncope	-āg<-yāg	prāg<prayāg	p. 14	Allahabad
prothesis	e-<he-	ethāy<hethāy	p. 15	here
	anaptyxis	nikatābartti<nikaṭbartti	p. 24	adjacent

CONSONANTS (Arranged in order of IPA as far as practicable) :—

	Conso-nants	Types of changes	Examples from RPC	Page ref.	English rendering	Examples from LM	Page ref.	English rendering
devoicing	-p-	-p-b-	apakāskrame< abakāśkrame	3	according to convenience.	anudhāpan< anudhāban	89	attention
			apakās<abakāś	14	leisure.			
			ityāpakāse< ityabakāśe	79	in the meantime			
			apakāśe<abakāśe	80	in leisure			
signification of conjunct conso-nants		p-<pr	pastha<prastha	48	wideness			
deaspirantisation	b	b-<skt-v	bedi<skt √vid	?	to know			
voicing	b	-b-<-p-	kabarddak< kapardak	36, 37	money			
gemination	bb	-bb-<-b-	durbbūddhi< durbuddhi	6	ill-will			
gemination	m	-m-< -mm-	samukhe< sammukhe	11	in the front			
syncope leading to simplification of conjunct consonants		-m-<-nm-	jamāiyāche< janmāiyāche	47	has been born			

	Conso-nant	Types of change	Examples from RPC	Page ref.	English rendering	Examples from LM	Page ref.	English rendering
gemination	mm	-mm-< -m-	nirmmita< nirmita	43	made			
progressive assimilation		-mm-< -mb-	cummane<cumbane	62	in kiss.			
mere ortho-graphic device	t̲	-t̲<-t	sahit̲<sahit	3	with			
			satat̲<satata	11	always.			
Do	t	-t-<-t̲	bṛhat<bṛhat̲	3	big.			
simplification of a conjunct		-t-<-n	emata<emanta	8	like this.			
deaffrication		-t-<-c-	yadita<yadica	15	though.			
decerebralisa-tion		-t-<-ṭ- -ṛ-<-ḍ-	toṛalmal<ṭoḍarmal	4	a proper name			
cerebralplosive <cereblalflap		-ṛ-<-ḍ-	tankā<ṭankā	23	rupee			
devoicing		-t<-d	sabhāsat<sabhāsad	58	member of king's court			
apheresis lead-ing to simpli-fication of con-junct consonant		t-<st-	top<stūp	43	heap			
decerebralisa-tion		t-<ṭ	tānkā<ṭankā<ṭaka	75	rupee			

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	Consonant	Types of change	Examples from RPC	Page ref.	English rendering	Examples from LM	Page ref.	English rendering
deaspiration		-t-<-th-	sāte kariyā< sāthe kariyā	4	taking with oneself	sāte<sāthe	93	with
Do		-t-<-th-	atītsālā<atithiśālā	51	guest house			
deaspiration	t	-t-<-th-	kāyasta< kāyastha	1, 62	name of a caste			
complex< simplex	t	-t-<-tm-				daurātya< daurātmya	22	torture
three member cluster reduced to two member cluster	-tv-	-tv-<-ttv-	tatva<tattva	15	theory			
	-ty-	-ty-<-tt-	sampatya< sampatti	13	wealth			
consonantal lengthening	rtt	-rtt-<-rt-	nikaṭābartti< nikaṭvarttī	24	adjacent			
metathesis leading to simplification of conjunct consonant and compensatory	-tt-	-tt-<-t	ekattar<ekatra	7,62	together			
lengthening of the first member	-tya-	-tya-< -tti-	naimityak< naimittik	70	formal			

	Conso-nants	Types of change	Examples from RPC	Page ref.	English rendering	Examples from LM	Page ref.	English rendering
regressive assimilation	-tt-	-tt-<-rt	mūhuttek< muhūrtek	75	one moment			
anaplyctic insertion of 'a' leading to the simplification of the conjunct consonant's and effecting compensatory lengthening of the first member	tt	-tt-<-tr-	ekattarete< ekatrete	5	together			
gemination	tt	-tt-<-t	uddatta<uddyata	32	ready			
aspiration	th	-th-<-t-	kathakdin< katakdin	34	some days			
Do	th	-th-<-t- or -tt-	puthali< putali/puttali	21	dol			
Do	sth	-sth< -st-	āsthe āsthe< āste āste	5	slowly			
voicing	d	-d-<-t	yābadīya< yābatīya	51, 21, 74	all, whole	yābadīya< yābatīya	15, 16	all, whole

	Consonants	Types of change	Examples from RPC	Page ref.	English rendering	Examples from LM	Page ref.	English rendering
deaspiration	d	-d-<-dh-				māndātā< māndhāta	15	a king
progressive assimilation	dd	-dd<-dv-				addaita<advaita	128	non-dual
insertion of glidic 'y'	dy-	dy-<d-	dyorddaṇḍa< dorddaṇḍa	10	much			
progressive assimilation	dd	-dd-<-dy-	uddatta<udyata	32				
gemination	rdd	-rdd-< -rd-	caturddige< caturdike	27	on all sides			
deaspiration followed by	rdd	-rdd-< rdh	durddarśakāy< durdharṣkāy	49	having a giant body			
gemination	-dh-	-dh-<-d-				bidharbba< bidarbha	90	a place
decerebralisation	n	-n<-ṇ	bibaran<bibaraṇ	3	description			
		-n<-ṇ	pan<paṇ	5	promise			
dissimilation	n	-n-<-m-				sanmān<sammān	111	respect
	n	-n-<-nn-				sanyās<sannyās	129	asceticism
syncope	-nt-	-nt-< -ntv-	śāntanā<sāntvanā	15	consolation			
decerebralisation and gemination	-rnn-	-rnn-< -rṇ-	karnna<karṇa	12	ear			

	Conso-nants	Types of change	Examples from RPC	Page ref.	English rendering	Examples from LM	Page ref.	English rendering
decerebralisation and gemination	-rnn-	-rnn-<-rṇ-	barnner<barṇer	25, 7	of the letter, of the colour			
	-rnn-	-rnn-<-rṇ-	svarnna<svarṇa	13	gold			
dissmilation	-nv-	-nv-<-nn-	kṣamatāpanva< kṣamatāpanna	2	powerful, mighty			
consonant< semi vowel	-ny-	-ny-<-ṇv-	anyesaṇ< aṇveṣaṇ	68, 8	search			
discerebralisation	-nn-	-nn-<-ṇṇ-	bisannabedanā< biṣaṇṇabedanā	21	sad feeling			
contraction	-nṛ-	nṛ-<nar-	nṛtyakīrā< narttakīrā, nṛttakī<narttakī	81	(lady) dancer			
Do	ṛ	-ṛ-<-ra/-ṛ-	pṛbhṛti< prabhṛti	1, 55	etcetra			
sonantisation			prathak< pṛthak	16, 25 46	separate			
splitsonant	r	ri<ṛ	svasrī<svasṛ	62	sister			
lateralization	l	l-<n-	laukā<naukā	10	boat			
regressive assimilation	l	-l-<-r-	toṛalmal< ṭoḍarmal	11	name of person.			
expansions	r	-r-<-ṛ-	prabartta< prabṛtta	55, 23	engaged	prabartta< prabṛtta	56, 58	engaged

	Conso-nants	Types of change	Examples from RPC	Page ref.	English rendering	Examples from LM	Page ref.	English rendering
decerebralisation	s	-ś-<-ṣ-	niskar<niṣkar	3	rent free			
depalatalisation sibilant< shibilant	s	-s-<ś-	syālakerā< śyālakerā	2	brothers-in-law.			
	s	-s-<-ś-	pāṭhadasāy< pāṭhadaśāy	4	during school-days.			
,,	s	-s-<-ś-	pāṭhasālāy< pāṭhaśālāy	4	primary school.			
,,	s	-s-<-ś-	durāsā<durāśā	10	ill-desire.			
,,	s	-s-<-ś-	dasā<daśā	12	condition.			
,,	s	-s-<-ś	apakās<abakāś	14	leisure.			
,,	s	-s-<-ś-	āspāś<āśpāś	16	surrounding.			
,,	s	-s-<ś-	sat<śāṭh	19	sixty.			
Complex< Simplex	s	s-<sv-	sacchanda< svacchanda	82	essy, free			
depalatalisation (shibilant<	s	-s<-ś	bāis<bāiś	38	twenty-two			
sibilant)	s	-s-<-ś-	prasasta< praśasta	42	wide.			
,,	s	-s-<-ś-	resmi<reśmi	46	silken.			
,,	s	-s-<-ś-	atītsālā< atithīśālā	57	guest-house.			
,,	s	-s-<ś-	nābis<nabiś	65	apprentice.			

	Conso-nants	Types of change	Examples from RPC	Page ref.	English rendering	Examples from LM	Page ref.	English rendering
,,	s	s-<ś-	jā̃hāgirsāha< jā̃hāṅgirśāha	71	Jahangeer.			
,,	s	-s-<-ś-	prasaṅśā< praśaṅsā	71	praise.			
,,	s	-s-<-ś-	sasastre< saśastre	79	with arms.			
depalatalisation (shibilant< sibilant) & devo-calisation	s	-s-<-ś-	ityāpakāse< ityavakāśe	79	in the mean time			
decerebralisa-tion	s	-s-<-ṣ-	bisaya<biṣay	89	subject, property.			
depalatalisation (shibilant< sibilant)	s	s-<-ś-	syāmsundar< śyamsundar	90	beautifully black.	sarbbarī< śarbbarī	82	night
						saci<śaci	125	a proper name
decerebralisa-tion	s	-s-<-ṣ-	bisannabadana< biṣannabadana	21	sad-face.	dusṭa<duṣṭa	15	wicked, bad
,,	s	-s-<-ṣ-	uṛisyā<uṛiṣyā	64	Orissa.			
depalatalisation (shibilant< sibilant)	s	-s-<-ś-	pāṭhsālā< pāṭhśālā	25	primary school			
,,	s	-s-<-ś-	dasā<daśā	32	condition			

	Conso-nants	Types of changes	Examples from RPC	Page ref.	English rendering	Examples from LM	Page ref.	English rendering
decerebralisa-	s	-s-<-ṣ-	anyesaṇi<anveṣan	8	search.			
tion & labial<	ṭ	-ṭ-<-ṭh-	māṭe<māṭhe	65	in the field.			
palatal deas-piration	ṭ	-ṭ<-ṭh	saṭ<śaṭh	19	sixty.	pāpiṣṭa<pāpiṣṭha haṭāt<haṭhāt	51 99	sinful suddenly
deaspiration	-ṣṭ-	-ṣṭ-<-ṣṭh-	goṣṭi<skt. goṣṭhi	74	group.			
elision effecting reduction of three-member consonant clus-ter to a two-member one and conseqen-tial contraction	ṭh	-ṭhā<ṭhō <ṣṭhi	muṭhā<muṭhō< muṣṭhi	70	handful, grip.			
nasal / cerebral stops<nasalised vowel/flap	ḍ	-ḍ-<d-	ḍāṇḍāiyā< ḍā̃ṛāiya	35, 12	having stood.			
cerebralisation	ḍ	-ḍ-<-ṛ-	ḍaṇḍāile<ḍaṇḍāile	61,35	in case of standing.			
,,	ḍ	-ḍ-<d-	ḍaṇḍabat< daṇḍavat	61	bowing down, salutation.			
cerebralisation due to regres-sive assimila-tion		ḍ<d ṇ<n	ḍaṇḍāile<daṇḍāile					

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	Conso-nant	Types of change	Examples from RPC	Page ref.	English rendering	Examples from LM	Page ref.	English rendering
cerebralisation	ḍ	ḍ-<d-	ḍānḍāio<daṇḍāio	50	having stood.			
,,	ḍ	ḍ-<-d	ḍāṇḍāio<daṇḍaio	50	(you) should stand			
,,	ṇ	-ṇ<-n	kareṇ<karen	22	(he) does (hon.)			
,,	ṇ	-ṇ<-n	apāraṇ<apāran	27				
gemination	ṇṇ	-ṇṇ-<-ṇ-/ rṇṇ<-rṇ	paripūrṇṇa< paripūrṇa	45	full, complete.			
syncopated	ṇṇ	-ṇṇ-<-ṇ-/ rṇṇ<-riṇ	puṣkarṇṇir< puṣkariṇīr	54	of the pond.			
anaptyxis accompanied by cerebralisation	-rṇṇ-	-rṇṇ-< -nn-	pratiparṇṇa< pratipanna	86	established, proved.			
anoptyctic	ṇv	-ṇv-<-ṇ-	karṇva<karṇa	10	ear.			
cerebralisation	ḍ	ḍ-<d-	ḍānḍāiyā< dānḍāiyā	12	having stood.			
deaspiration	ṛ	-ṛ-<ṛh	caṛāi<Braj caṛhāia=caṛhnā		rising.			
,,	ṛ	-ṛ-<-ṛh-	niguṛa<nīgūṛha	12	occult.			
cerebralisation	ṣ	-ṣ-<-s-	biśvāṣpātra< biśvāspātra	13	object of faith.			
cerebralisation	ṣ	-ṣ-<-s-	ullāṣer<ullāser	23	of joy.			

	Consonants	Types of change	Examples from RPC	Page ref.	English rendering	Examples from LM	Page ref.	English rendering
assimilatory cerebralisation	ṣ	-ṣ<-s	lakṣmībilāṣ< lakṣmībilās	59				
,,	ṣ	-ṣ<-s	udāṣ<udās	88	indifferent.			
,,	ṣ	-ṣ-<-ś-	viṣaṣṭa<viśiṣṭa cf. viṣaṇṇa	24	sad.	parāmarśa< parāmarṣa	123	advice
palatalisation (sibilant>	ś	-ś-<-s-	praśaṅga< prasaṅga	1	context.			
shibilant)	ś	ś-<s-	śainya<sainya	6	soldier.	śahasra<sahasra	62	thousand
,,	ś	ś-<s-	śenāgaṇ<senāgaṇ	6	army, solders.	śaral<saral	24	simple
,,	ś	ś-<s-	śāntanā<sāntvanā	21	consolation.			
,,	ś	ś-<s-	śāṅga<sāṅga	23	completed.			
,,	ś	-ś-<-s-	abhiśek<abhiṣek	60	coronation.			
syncope (complex<simplex)	ś	ś-<śv-	śet<śvet	8,34 61	white.			
palatalisa (sibi-	ś	ś-<s-	śāṅga<saṅga	61	completed.			
lant>shibilant)	ś	-ś<-s	ghāś<ghās	65	grass.			
complex> simplex)	ś	ś-<sv-	śapnākār< svapnākār	67	in form of a dream.			
decerebralisation	ś	-ś-<-ṣ-	anyeśaṇ<anveṣaṇ	68	search.			
labial fricative> palatal ,, assibilation	ś	-ś-<-ch-	paśanda<pachanda	42, 71	choice.	pãuśile<pãuchile	75	after arriving

	Consonants	Types of change	Examples from RPC	Page ref.	English rendering	Examples from LM	Page ref.	English rendering
palatal.sation if not any orthographic vagary	śr	-śr-<-sr-	sahaśra<sahasra	13	thausand			
palatalisation (sibilant>shibilant)	ś	-ś<ś-	śinduk< sinduk	69	chest.			
,,	ś	-ś<-ś	khāś<khās	71	original.			
,,	ś	ś-<-s-	śipāhirā<sipāhirā	61	constables			
affrication	c	c<-s<-ś <-rśv-	pāckariyā< pārśva kariyā	52	turning one's back.			
elision effecting compensatory	ch	-ch-<-śc-	pāche<paścāte	13	behind, lest.			
affrication	ch	-ch-<-s-				machalmān <musalmān	52	muslim
mutual assimilation	cch	-cch-<-ts	ucchaber samaye <utsaber samaye	50	at the time of festival.			
plosive<fricative	j	j-<y-	jantrīrā<yantrīrā	22	machine-men.			
,,	j	j-<y-	janta<yantra	43	machine.	jantraṇā <yantraṇā	99	pain, trouble.
	y	y<h	bhuiyār<bhũihar	74	land-lord.			
affrication of a semi-vowel with intrisive -r-	rjj-	-<-vyy-	raṇasarjja< raṇasayyā	81	war dress.			

	Conso-nants	Types of change	Examples from RPC	Page ref.	English rendering	Examples from LM	Page ref.	English rendering
labial conjunct >palatal ,,	y	-y-<-v-	anyesaṇi<anveṣaṇa	8	search.			
devoicing	k	-k-<-g-	kāṅkāli<kāṅgāli	69	have-not.			
,,	k	-k-<-g-	jhakṛā<jhagṛa <Hindi jhakaṛ	3	quarrel.			
,,	k	-k-<-g-	sthakita<sthagit	34	post poned.	sthakita <sthagita	20, 25	post poned
,,	k	-k-<-g-	tākide<tāgide	10	demand-			
,,	k	-k-<-g-	pānak<pānag	28	able.			
simplification of conjunct consonants	k	-k-<-kh <-ks-	pekam<pekham <pakṣam	47	wing.			
,,	khy	-khy<-ks-	sākhyāt<sākṣāt	16	direct.			
,,	kh	kh-<kṣ	khir<kṣir	45	condensed milk.			
voicing	g	-g-<-k-	upagār<upakār	19	benefit.			
,,	g	-g-<-k-	duidiger< dui diker	7	of both sides.			
,,	g	-g-<-k-	edige<edike	1,14	towards this.	anyadige< anyadike	20	on the other side.
,,	g	-g-<-k-	cāridige< cāridike	6	on all sides.			

	Conso-nants	Types of change	Examples from RPC	Page ref.	English rendering	Examples from LM	Page ref.	English rendering
voicing	g	-g-<-k-	caturdige< catụrdike	27	on all sides.			
voicing and metathesis	g	-g-<-k-	pubar diger< pūrba diker	48	of the east.			
simplification of nasal conjunct nasalized elision	g	-g-<-ṅg-	jā̃hāgir<jā̃hāṅgir	71	Jahangeer.			
aspiration	gh	-gh-<-g-				udvighna< udvigna	132	anxious
orthographic vagary (?)	ṅ	-ṅ<-ṅg-	baṅ<baṅgā	84	Bengal.			
glotallization	h	-h-<-j-	duhār<dujaṇār >dohar	5	of the two persons,			

Elisions	Examples form RPC	Page	English rendering	Examples from LM	Page	English rendering
elision of r	katṛtva<karttṛtva	3	control.	antadhyān<antardhyān	130	disappearing
elision of ṛ	prabatta<prabṛtta	2, 6	engaged.			
elision of -ḥ-	bayakrame< bayakkrame	28	in course of age.			

Elision	Examples from RPC	Page ref.	English rendering	Examples from LM	Page ref.	English rendering
elision of a with resultant 'udvṛtta' vowel	-kit<kṛta (i<ṛ)	29	done.			
elision of ṯ	camakit<camaṯkṛta	29	surprised			
elision of -h-	pauchibā mātrei< pahuchibā mātrei	57	as soon as one arrived.			
elision of c	paśimīya<paścimīya	46	western.			
elision of i	atītsālā<atithiśālā	51	guest house.			
elision of ṅ	pakti<paṅkti	63	line.			
elision of h	pauche<pahuche	72	arives.			
elision of s	āile<āsile	72	if one comes.			

	Other changes	Examples from RPC	Page ref.	English rendering	Examples from LM	Page ref.	English rendering
anapyctic intrusion	-kṣy-< -kṣ-	adhvikṣya< adhyakṣa	2	Head of a Deptt.			
analogical formation	-kṣ-< -kh-	mukṣya< mukhya	6	main.			
pure vowel< semi vowel	-(rj)y-< -(rj)i	sarjya<sarjita	3				
velarisation	-ṇg-<-m- (ṅg=ṃ=ং)	saṅgprati< saṃprati	1	recent.			
metathesis and palatalisation	ddr<rdd	dyoddraṇḍa< dorddaṇḍa	10	mighty, terrific iron-fisted			

	Other changes	Examples from RPC	Page ref.	English rendering	Examples from LM	Page ref.	English rendering
metathesis with aspiration	apothesis of ā	phurān<pūrṇa< puraṇ< phuraṇ+ā	18				
	paragogic addition of -n	nānān<nānā	43, 23	various.			
metathesis leading to simplification of conjunctconsonants	-tar<-tra	svatantar< svatantra	41	independent, different.			
complex< simplex	m<mr	mākṣaṇ< skt. mraksaṇ		butter.			
	anaptyxis of 'i'	ḍanidige<ḍāndike or<dain<dakin <daksiṇa	50	on the right hand side.			
	metathetic or epenthetic change of b & t from tv	cabutārā< skt. catvar (Hindi cabutar)	52	altar.			
	metathesis of r & b to b & r ; or lapse	barāhuta< rabāhuta	56	uninvited.			

	Other changes	Examples from RPC	Page ref.	English rendering	Examples from LM	Page ref.	English rendering
	spirantisation	bhuyya<bhojya	55	edible.			
	-yy-<-jy- metathetic change of c & r to r & c coiṇage (?)	maṅgalracanā< maṅgalācaraṇ	62				
	rvv<rv	sarvvatrei< sarvatrai	62	everywhere.			
anaptyctic and epenthetic change, or expansion		yāciña<yācñā	70	begging			
	-rbbh<-rbh metathesis of r & b to b & r, or rather wrong orthographic device of a a phonetic impossibility [bbh]	gārbhhabatī< garbhabatī	80	pregnant.	duburddhi< durbuddhi	99	ill intention
	insertion of glidic -r-				barnyā<banyā	117	flood

7

FOREIGN WORDS

	Vowels	Types of changes	Examples from RPC	Page ref.	English rendering	Examples from LM	Page ref.	English rendering
shortenining of	i	-i-<-ī-	okil<Ar. wakīl	11	vakil, pleader attorney			
<ī>	i	-i-<-ī-	baksis<P. bax̌šiš	19	reward, largesse, tip			
qualitative shift from front high	e	-e-<-i-	hendōstān< P. hindustān	3	India.			
close-unrounded to front high-mid half-close unrounded	e	e-<i-< ā-/ē-	emārat<imārat< Ar. 'imārat	9	palace, edifice			
diphthong monophthongised	e	-e-<-ai-	reyāyat< Ar. ra'āyyat	37	subject ; tenant farmer			
qualitative shift from front high close unrounded to front high mid half-close unrounded	e	-e<-i	deyāl<P. dīvār Ar. dīwā	42	wall.			
qualitative shift from back low mid half-open rounded to front high-mid half-close unrounded	e	-e-<-a-	śelām< Ar. salām	72	salutation ; salaam			

	Vowels	Types of change	Examples from RPC	Page ref.	English rendering	Examples from LM	Page ref.	English rendering
qualitative shift from front high close unrounded to front high-mid half-close unrounded	e	-e-<-i-	keläy<kelläy< killāh< Ar. qal'ah	75	in the fort.			
lenghthening of <a>	ā	-ā-<-a-	hālai<Ar. halwāi	45	confectioner.			
	ā	-ā-<-a-	tākiḍ<Ar. ṭakid ; tagādah	35	demand for payment			
,,	ā	-ā-<-a-	āraj<Ar. 'arz/d	19	prayer,petition			
,,	ā	-ā-<-a-	āsōyār<P. suār <old P. asa-bari> M.I.A. asavāri <āsawār		rider ; horseman			
qualitative shift from back high close rounded to back low mid half-open rounded	a	-a-<-u-	kānangō<P. qānūngō=gōy ; Ar. qānūn= 'ain+gō. gō=cf. jñā	2	Land Revenue Officer ; keeper of records			
	a	-a-<-u-	maluk< Ar. mulk	7	village, country			
,,	a	-a-<-u-	maphasal< maphasval< Perso-Ar. mufassa/il	9, 36	mofussil countryside (away from headquarters)			

	Vowels	Types of change	Examples from RPC	Page ref.	English rendering	Examples from LM	Page ref.	English rendering
qualitative shift from back high close rounded to back low mid half open rounded	a	-a-<-u-	hajur<Ar. ḥazūr <ḥuḍūr Hindi hazur	12	Lord ; presence			
shortening of <ā>	a	-a-<-ā-	yāhāpanā< jāhapānā< P. jahān+panāḥ	37	My Lord ; (refuge of the world)			
qualitative shift from back high close rounded to back high-mid half-close rounded	o	-o-<-u-	mokām< Ar. muqām	88	village ; abode			
semi-consonant >full vowel (vocalisation)	o i<ī & contraction	o-<wa	okil<Ar. wakīl	11	pleader ; vakil, attorny			
quantitative and vocalic change and shortening of <ō>	o	-o-<-ō-	tobergolā< Turkish tōp+gōḷa (ball)<golaka		shell of a canon.			
semi-consonant >full vowel (vocalisation)	o	-o-<w-	etc.(?)ogatraraha< Ar. etc. (?) wagairah	32				

	Vowels	Types of change	Examples from RPC	Page ref.	English rendering	Example from LM	Page ref.	English rendering
qualitative shift from back low-mid half-open rounded to back high close rounded	u	-u-<-a-	muhari< Ar. muhrrir	2	clerk.			

	Conso-nants	Types of change	Examples from RPC	Page ref.	English rendering	Examples from LM	Page ref.	English rendering
deaspiration & aspirated spirantization of aspirate plosive	p	-p-<-ph <-f	āśrupi<āśraphi <P. aśraf+ī	70	a gold coin.			
despirantisation & aspirated spirantization	ph	-ph-<-f-	maphasal< maphasval<Ar. mufassal	9, 36	moffussil.			
of aspirate plosive	ph	ph<p. f	pharmāis<P. farma'iš	56	request; order; commission			
voicing	b	-b-<-p-	tobergolā< Turkish-tōp+P.tūp P. gūleh; or<golaka		shell of a cannon.			
full consonantization	b	b-<w-	bajājerā<Ar. wazzāz	46				
	m	-m<-m <-m	śelām<selām< Ar. salām	72	salutation.			

	Conso-nants	Types of change	Examples from RPC	Page ref.	English rendering	Examples from LM	Page ref.	English rendering
semi vocalic shift from labial to palatal	y	-y-<-w-	āsōyāṛ<P. suār <old P. asa-bari> M.I.A. asavāri āsawār	7	rider; horseman			
consonant> semi vowel	y	y-<j- <Ar. z	yẹddhete<jedete <jid<Ar. ẓidd <ḍidd	74	importunately			
Do	y	-y<-h	kelāy<kellāy< killāh<Ar. qal'ah	75	in the fort.			
orthographic vagary (?)	ṭ	-t<-ṭ	khelat< Ar. xil'at	3	present, robe of honour			
aspiration	dh	-dh-<-d-	andhar<P. andar	80	in, inside			
lateralisation	l	-l<-r̲	deyāl<P. dīvār Ar. dīwā	42	wall.			
elision	-l	-l-<-ll-	kelāy<kellāy< killāh<Ar. qal'ah	75	in the fort.			
	-l	-l<-ḷ	tobergolā< Turkish-tōp̲+P. gōḷ a (ball)<golaka		shell of a canon.			
	r	-r-<-r̲-	Sardār<P sar̲dār̲	16	chief; headman			
	r	-r<-r̲	barābar< P. bar-ā-bar̲	48	equal ; regular ; infront ; straight upto			
	r	-r<P.-r̲	andhar<P. andar̲ cf. skt. antar	80	in, inside.			

	Consonants	Types of change	Examples from RPC	Page ref.	English rendering	Examples from LM	Page ref.	English rendering
depalatalisation (shibilant>	s	-s-<-ś-	bādsāhi<P. bādśāhī <Hind; M.B. patiśā(ha) <Pers. pāti-šāh	2	royal.			
sibilant)	s	s-<ś-	sāha<P. šāh	3	king			
complex> simplex	s	-s-<-sv- <-ss-	maphasal< maphasval< Perso-Ar. mufaṣṣa/il	9 36	mofussil country-side (away from headquarters)			
depalatalisation (shibilant> sibilant)	s	s-<ś-	sōr<P. šōr	12	din, tumult			
	s	-s-<-š	baksis<P. baxšīš	19	reward.			
	s	-s-<-ś-	isara<Ar. išārāh	35	indication; backoning			
”	s	-s<-š	āis<āyaš P. 'ayyāši	56	luxury, comfort ease, delight			
elision	s	-s-<-ss- <Ar.-ṣs-	hisa<hissā <hiṣṣah	74	share.			
decerebralisation	-s-	-s-<-ṣ-				nisād<niṣād	35	a tribe.
palatalization (shibilant> sibilant)	ś	ś-<s-	śiristādār< P. sarrištah+dar	2	holder or one in charge of court office			
”	ś	ś-<-s	śubājāter<subājāter (suba+jāt+er)<Ar. sūbah cf. sūbah-i-Bangālāh (śubebanglā)	16	of the province			
”	ś	ś-<-s	śelām<selām< Ar. salām	72, 35	salutation; salaam			
”	ś	ś<P. š	āśrupi<āśraphi <P. ašraf+ī	70	a gold-coin.			

	Conso-nants	Types of change	Examples from RPC	Page ref.	English rendering	Examples from LM	Page ref.	English rendering
affrication ; various Perso-Arabic 's' being already naturalized in Bengali as 'ch'.	ch	ch-<s-	chōlemān< solemān< Ar. sulḥ+imān? (faith, honesty) cf. sulaḥnāmā (deed of compromise)	2	agreement.			
,,	ch	-ch-<-s-	manachbadār< Ar. mansabdār	37	Mansabdar.			
,,	j	-j-<-ẓ-	hajur<Ar. ḥaẓūr <ḥuḍūr Hi. hazur	12	my lord ; presence.			
,,	j	-j-<-ẓ-	manjur< Ar. manẓur	16	grant.			
,,	j	-j<-ẓ	āraj<Ar. 'arẓ/ḍ	19	prayer, petition			
,,	j	-j-<-ẓ-	bajājerā< Ar. waẓẓāz	46				
velar spirant> velar shibilant cluster	k	-k-<-x̣-	baksis<P. bax̣šiš	19	reward ; tip ; largesse			
pharengal plosive<velar plosive	k	-k<-ḳ	banduk< Turk. bandūq	38	gun.			
	k	k<k/x̣	naksā<Ar. nakś or nax̣š cf. naqšeh (plan ; map)	42	sketch			

OTHER CHANGES :—

Conso-nant	Types of change	Examples from RPC	Page ref.	English rendering	Examples from LM	Page ref.	English rendering
	anaptyxis of a	rakame<Ar. raqm	53	sort.			
	anaptyxis of e	emārat<imāṛat< Ar. ʻimārat	9	palace; edific.			
	„	mahal<Ar. mahl	16	quarter, a wing of a large building			
	elision of y-	kaed<Ar. qaid	21	imprisonment.			
	elision of ḅ/w	hālaikarerā<Ar. ḥalwāī +-kār+erā	45	confectioners.			
	metathesis of a -rā<āz	bajājeṛā<Ar. waẓẓāẓ	46				

EUPHONIC COMBINATIONS

SANDHI

(Examples from RPC)

tat+byatireke=tadbyatireke, p. 1.
(unvoiced+voiced=voiced regresive assimilation)
kim+cit=kiñcit, p. 1, 30. „ „ (labial nasal>palatal (denal in pron.?) nasal
(m+c=ñc)

niḥ+kar=niskar, p. 3.
(ḥ+k=sk) re-appearence of s<'sajāta visarga (ḥ)
kay̆, (semivowel>vowel)+ek=kaek, p. 4, 16.
(?) kah=kata, (h+e=ae)<Hi kaitek.
param+ālhādita=paramālhādita, p. 6.(rather 'parama'—a+ā>ā)
hay, (semivowel>vowel)+en (honorific)=haen, p. 6, 23.
uṯ+las=ullaṣ/-e, p. 23.
(ṯ+l=ll) homorgaine assimilation
pūrṇa+ita=pūrnnita, p. 24. emphatic gemination (?)
pari+yasta=paryasta, p. 42. elision of first component of the Sandhi
ucca+itar=uccaitar, p. 50.
maṅgal (rather mangal(a)+ācār=maṅgalācār, p. 62.

RĀMRĀM BASU :
A LINGUISTIC STUDY

SOME SPECIAL TRANSLITERATIONS

য়=य=y̑
য=य=y
জ=ज=j
ঋ=ऋ=ṛ
ড়=ड़=r′
ড=ड=ḍ
ঙ, ং=ṅ

SOME SPECIAL ABBREVIATIONS

RPC=Rājā Pratāpāditya-Caritra.
LM=Lipimālā.
SSB=Standard Sādhu Bhāṣā or Standard Sādhu Bengali.
SCB=Standard Calit Bhāṣā or Standard Colloquial Bengali.
SNB=Standard New Bengali.

RĀMRĀM BASU : A LINGUISTIC STUDY

The Background :

We have already mentioned in the 'Introduction' that when Rāmrām Basu started his writing, no standard form of Bengali prose at hand was available. The Bengali prose of the day as a literary vehicle had been vacillating in a fluid state and fumbling for norms and ideals of a worthy discourse undergoing influences from various sources at different levels of the language which may be delineated as follows :—

(a) Sanskrit and Perso-Arabic influences in the lexis or vocabulary,

(b) Middle Bengali influence (rather inheritance) in morphology, especially in the forms of verbs,

(c) Regional and dialectal influence in phonology and traditional orthography, and particularly

(d) The nascent English influence in the syntax.

Rāmrām Basu's prose, as a matter of course, was no exception to all these.

Vocabulary :

The first thing that strikes a reader while discussing the vocabulary of Rāmrām Basu is his profuse borrowings from the Perso-Arabic source. The reasons for this Perso-Arabic impact on Rāmrām Basu were mainly as follows :—

(a) Rāmrām Basu had had his academic background steeped in Persian education which was very natural with the then Kāyastha class of Bengal.

(b) Rāmrām Basu was born in an age when use of Persian and Arabic words and expressions had been a fashion of the educated class and happend to be also a historical necessity. Persian too was the language of the law courts of Bengal for a considerably long period. It was, as such, quite natural that legal and administrative terms of Persian origin would be freely borrowed in Bengali and some of them would be naturalized in course of long contact and usage, as the invitable aftermath of languages-in-contact situations.

(c) The contents of the two books written by Rāmrām Basu often concern Muslim court and Muslim administration in the context of which Perso-Arabic vocabulary is but best suited and descriptively most appropriate as well. It is on the ground of this contextual relevance that the greatest authority on the History of Bengali literature, Dr. Sukumar Sen, has justified Rāmrām's preponderant use of Perso-Arabic loan-words in profusion. To quote him in an English rendition :

"Many critics have found fault with his (Rāmrām's) style on the ground of his excessive use of Perso-Arabic terms in the book (Rājā Pratāpāditya Caritra). But this is far from correct. Preponderancy of foreign words is found only in the context of Muslim administrators or administration or land tenure, revenue, and legal deeds and documents. Excess of foreign words in these contexts is inevitable".[1]

An able young critic of early Bengali prose has also justified Rāmrām's prolific use of Perso-Arabic words in appropriate contexts :—

"It is however far from the truth to suggest that what he wrote was more Persian than Bengali or that he used Persian words haphazardly and without reference to context as some critics have alleged".[2]

Examples of some Perso-Arabic words repeatedly occuring in 'Rājā Pratāpāditya Caritra' are :—

> āmir, ukil, kāgaj, daptar, kellā, khelāt, khetāb, khānsāmā, khātiridāri, cākar, jāhāpanā, jamidāri, tākid, taraph, dākhil, darkhāst, nabāb, pargaṇā, pharmān, bādsāha, begam, mahallā, subā, sahar, sadar etc., etc.

These examples clearly show that all of them relate to Muslim palace, court, law, revenue etc. where Sanskritic substitutes and coinages would have been incongruous, painstakingly as well as awkwardly unhappy—all these concepts being novel and foreign to the genius of Sanskrit and the hitherto ways, state of affairs and 'milieu' in the land.

In Lipimālā, of which the theme is quite different, Perso-Arabic vocables are comparatively fewer in number than in Rājā Pratāpāditya

1. Sen, Dr. Sukumar : 'Bāṅgālā Sāhitye Gadya', Calcutta, 1373 B.S., p. 21. (Trans. from Bengali).
2. Das, Dr. Sisir Kumar : 'Early Bengali Prose', Calcutta, 1966, p. 83.

Caritra. Yet some such words are used even in Lipimālā. Few examples are :—

> sahar-bāzār, hāzār, tabaki, falānā, tāgid, nālis, estāhār, etkām and the like.

While in the context of Muslim court, law and administration etc., Rāmrām Basu has freely used Perso-Arabic vocables to a very large, yet a reasonable, extent, his use of such words has considerably dwindled and that of Sanskrit words proportionately increased in the Hindu atmosphere setting an environment in the context of Hindu kings' legends, cults, disciplines and such other spheres surrounding.

In discussing the linguistic features of the prose of Rāmrām Basu a very important and most noticeable feature is his wrong orthographical representations of Sanskrit words and affixes. This is clearly due to his lack of adequate knowledge in the Sanskrit language. While he was well-versed in Persian, he had just a smattering knowledge of Sanskrit. This is a significant trait in which Rāmrām Basu departs from his contemporary Mṛtyuñjaŷ Vidyālaṅkār. This Persian bias and weak Sanskritic backgroud are the reasons why Rāmrām Basu has receded and fallen away from the main line and stream of Bengali literature. Rāmrām Basu has left the least legacy for Bengali prose per se. Mṛtyuñjaŷ has, on the other hand, supplied the corpora of foundation to the genre Bengali prose which is pre-eminently inbred in being imbued with the lore of Sanskritic inheritance.

Rāmrām Basu was proud of his royal pedigree which he acquired by virtue of a linear descent from Rājā Pratāpāditya, a feudal king. But unfortunately enough he did not possess the stamp of the authentic Bengalee scholar with his usual cultural heritage of and traditional grounding in Sanskrit learning. Having no background of traditional Sanskritic study of a Hindu scholar, Rāmrām Basu has, in fact, unknowingly and mistakenly deformed, and misrepresented Sanskrit words, affixes and terminations and has also inappropriately used them in various instances of misspellings and a few semantic shifting to the bargain.

This unsound Sanskritic background has obviously lead Rāmrām Basu to present unusual orthographic forms of Sanskrit (tatsama) words, as follows, besides in many instances incorrect tadbhava forms on top of them.

Rāmrām's use	*Sanskritic form*
prādurbhav	prādurbhāv
samibhyāre	samabhivyāhāre
samocita	samayocita
apakās	avakāś
anyonya	anyānya
nikaṭāvarttī	nikaṭavarttī

§ How far these derivations reflect the contemporary Bengali usage or coloured with the writer's areal vernacular or own dialectal propensities cannot be surmised now.

While the orthography and use of Sanskrit words are in many instances faulty in his texts, on the other hand by contrast, the skillful use of Perso-Arabic words show his acumen in the Persian field. In the description of the palace of Pratāpādıtya, Rāmrām has used the word 'kharid-frakt' in the context of Mahājani affairs. This is a very apt and appropriate usage of the Persian expression.

Rāmrām Basu's inventory of words shows the employment of some uncommon words not found either in colloquial Bengali or in lexicons, to give two such examples—baibhol (LM 37), 'proud (?)'; nikṣay (LM 40), 'annihilated (?)', etc. which may very well be instances of obsolescence.

He has also collocated certain phrases which are off the beaten track and of doubtful nature and origin if not incorrect, or could such collocations have been framed shadowing Persian collocative ways or once used idioms now forgotten ? These will be evidenced from a few examples given below :—

Rāmrām's use	*Normal locution*
karatal karilen	karatalgata karilen
padārpan haileṇ	padārpaṇ karilen
ādāb bājāiyā	ādāb kariyā etc.

The main fund of vocabulary of Rāmrām Basu is culled from Sanskritic and Perso-Arabic sources. But he has also occasionally used regional vernacular vocables, e.g.

tīha (LM 33) 'he (honorific)'

In the wordstock of Rāmrām Basu we find not only the distortion of forms of Sanskritic origin but often also a shift in their semantic content. Due to English influence some Sanskrit words are used in a sense different from their original implication, e.g. the word

'upasthit' being used in the sense of 'extant' where 'barttamān' is in use in Standard Sādhu Bengali :—

patan nirākaraṇ kichui upasthit nāi (RPC. 1).

However, considering the use of the negative 'anupasthit' with a similar significance in the negative in contemporary Bengali, the above contention would perhaps need a rethinking. Rather than a literal translation of the English word 'present', in Sanskrit for already verbatim English rendering must have been making their inroads into Bengali, a more plausible sanctioned usage may be presumed here.

MORPHOLOGY

At this level of grammar innovations are, of course, superposed on old continuing Bengali legacies. While dealing with the morphological features of the prose of Rāmrām Basu, we must remember that his morphological devices are mainly those of the so called Standard form or Sādhubhāṣā type which was, to a great extent, a stereotyped and artificial literary form of the Bengali language. The nature of this Sādhubhāṣā is, according to Dr. Suniti Kumar Chatterjee, as follows :—

"......with its forms (i.e. morphological forms) belonging to Middle Bengali, and its vocabulary highly sanskritised, it could only be compared to a Modern English with a Chaucerian grammar and a Super-Johnsonian vocabulary, if such a thing could be conceived."[3]

The most outstanding feature of the morphology of this Sādhubhāṣā is its long-winding and, sometimes, strong forms of verbal paradigm and of pronouns and post-positions. These long unclipped and strong forms have sometimes been shortened and sometimes been reduced to weak forms in Calitbhāṣā (i.e. Standard Colloquial Bengali), e.g.

Sādhubhāṣā	*Calitbhāṣā*
(a) Verbs :	
kariyā	kare
karitechi	karchi
kariyāchilām	karechilām etc.

3. Chatterji, Dr. Suniti Kumar : 'The Origin and Development of the Bengali Language', London, 1970, Vol. I, p. 134.

Sādhubhāṣā	*Calitbhāṣā*
(b) Pronouns :	
tāhār	tār
yāhār	yār
tāhā	tā etc.
(c) Post positions :	
haite	hate
diyā	diye (vowel harmony ; 'de' not found)

As Rāmrām Basu has mainly followed the patterns of Sādhubhāṣā, his morphological features correspond with that variety of the language. But he apparently had no conception of a clear-cut distinction between Sādhubhāṣā and Calitbhāṣā and, as such, he has very often had confusion between the forms of the two. As a result we sometimes find formations of Calitbhāṣā in his Sādhubhāṣā, and vice-versa, exemplifying the so called 'gurucaṇḍālī' blemish or blunder.

NOUN

Number : As in the Sādhubhāṣā, there is no dual number of nouns in the texts of Rāmrām Basu. There are only singular and plural numbers. The plural of nouns is formed in the following ways :—

(a) by the addition of the suffixes -gaṇ, -rā, -gulin, -sakal etc. e.g.

rājāgaṇ (RPC. 1), 'kings ;
śibāgaṇ (RPC. 14), 'foxes' ;
mantrigaṇ (RPC. 23), 'ministers' ;
kāŷastagaṇ (RPC. 25), 'men of the kāŷastha caste' ;
vijñagaṇ (RPC. 26), 'the wise men' ;
bāndhavgaṇ (RPC. 38), 'friends' ;
māligaṇ (RPC. 47), 'gardeners' ;
gābhigaṇ (RPC. 47), 'cows' ;
gādhāgaṇ (RPC. 47), 'asses' ;
paśugaṇ (RPC. 47), beasts' ;
rāṇigaṇ (RPC. 60), 'queens' ;
bakrirā (RPC. 14), 'the crooked ones' ;
goŷālinīrā (RPC. 45), 'milk-maids' ;

pakṣirā (RPC. 47), 'birds';
mālirā (RPC. 47), 'gardeners';
mahārājārā (RPC. 71), 'emperors';
lokerā (RPC. 1), 'people';
syālakerā (RPC. 2), 'brothers-in-law';
lok-sakal (RPC. 23), 'persons';
sāmigrisakal (RPC. 44), 'things'; etc.

(b) sometimes by the addition of two plural suffixes (double plural) i.e. -gaṇ + -rā/-erā, e.g.

rājāgaṇerā (RPC. 17, 58), 'kings', (SSB. rājāgaṇ/rājārā);
mallagaṇerā (RPC. 47), 'wrestlers' (SSB. mallagaṇ/mallarā);
bhāṇḍārigaṇera (RPC. 56), 'store-keepers',
(SSB. bhāṇḍārīgaṇ/bhāṇḍārirā);
mantrigaṇerā (RPC. 58), 'ministers' (SSB. mantrīgaṇ/mantrīrā);
rāṇīgaṇerā (RPC. 59), 'queens', (SSB. rāṇīgaṇ/rānīrā); etc.

(c) by placing an adjective of plurality before the noun and at the same time by using over and above some affix of plurality to it (whereas in Standard Sādhu Bhāṣā if an adjective indicating plural number is used before the noun, no further plural suffix is required), e.g.

samasta lokerā (RPC. 1, 57), 'all men', (cf. SSB. samasta lok);
samasta rājāgaṇ (RPC. 8, 61), 'all kings',
(cf. SSB. samasta rājā);
samasta mantrigaṇ (RPC. 23), 'all ministers',
(cf. SSB. samasta mantri);
sab lokerder (RPC. 26), 'of all men', (cf. SSB. sab loker);
sakal rājāgaṇer (RPC. 72), 'of all kings', (cf. SSB. sakal rājār).

(d) by using an adjective indicative of plurality before a noun and at the same time by adding double plural suffixes, one an adjective of plurality, the other an affix of inclusive plural to the noun, e.g.

samasta rāṇiganerā (RPC. 59), 'all the queens',
(cf. SSB. samasta rānī), etc.

(e) sometimes by doubling the adjective which is placed before the noun—a selective plural formed by repetitive morphemes. (In such cases plural suffixes are whimsically sometimes added and sometimes not), e.g.

anek anek rājāgan (RPC. 1), ār ār sthān (RPC. 13), ār ār samasta cākarder (RPC. 13), anek anek baktrira (RPC. 14),

anya anya lok (RPC. 21), bistar bistar artha (RPC. 21), pradhān pradhān lokerdiger (RPC. 25), sei sei sthāne (RPC. 25), ār ār kāyasthagaṇ (RPC. 25), pradhān pradhān bijñagaṇ (RPC. 26), ei ei samsta grāme (RPC. 26), ār ār vidyā (RPC. 26), ār ār lokerdigake (RPC. 26), ār ār mantrīrā (RPC. 27), ār ār bāndhavgaṇer (RPC. 38), ār ār māntrilokdigake (RPC. 38), bhinna bhinna samigrisakal (RPC. 44), śata śata dokān (RPC. 46), bistar bistar bihaṅgam (RPC. 46), lakṣa lakṣa meoyā vṛkṣa (RPC. 46), kata kata māligaṇ (RPC. 47), ār ār pakṣira (RPC. 47), pradhān pradhān lokera (RPC. 61), pradhād pradhān cākar lokerā (RPC. 61), yata yata mahārājārā (RPC. 71), ek ek sundari (RPC. 71) etc.

(f) sometimes by adding the plural suffix no to the noun, but to the adjective qualifying the noun, e.g. anekgulin santān etc. This example is more of the type of collective plural than definitive plural.

(g) in oblique cases, interestingly, by the addition of the plural suffix after the addition of the genitive ending to the noun, e.g.

cākarerder (RPC. 13), strīlokerdigake (RPC. 21), lokerdigake (RPC. 25, 36), lokerder (RPC. 26), rājārdigake (LM. 4), lokerdigake (LM. 7) etc.

Gender : In OIA the feminine was formed by the addition of the suffixes -ā, -ī, -anti, -ānī etc. In Rājā Pratāpāditya Caritra most of these suffixes are used, but as in Standard Sādhu Bhāṣa two suffixes -ī and -nī predominate. Examples :—

-ā : āmoditā (RPC. 59), 'gladdened' ; par.cchadānvitā (RPC. 59), 'clothed' dressed ; bibhūṣitā (RPC. 59) 'decorated' ; birājamānā (RPC. 59), 'existent' present, etc.

-ānī : ṭhākurānī 'exlted lady/diety' (RPC. 62) and the like.

-inī : kāṅgālinī (RPC. 70), 'poor, pauper woman' and the like.

-ī : sevakī (RPC. 59), 'lady who serves', (cf. SSB. sevikā) ; putrī (RPC. 71), 'daughter', etc.

New counter-words are also used to indicate femininity, e.g. putra, 'son'=masc. ; kanyā 'daughter', fem. (RPC. 87).

Case : In the texts of Rāmrām Basu we find those cases which are also found in Standard Sādhu Bhāṣā. In Standard Sādhu Bhāṣā we find only four distinct cases in place of six cases of Middle Indo-Aryan and seven cases of Old Indo-Aryan. In Standard Sādhu Bhāṣā though some stray endings are used to denote the nominative,

generally this subjective case is shorn of any ending of its own. The accusative has also sometimes 'Zero' ending (mostly with the direct object), though usually esp. for animates there are distinct endings for it. The dative has merged with the accusative. Sometimes the same ending is used to indicate the instrumental with the locative (e.g. inst. = Rāmcandra nāmete, 'by the name Rāmcandra' ; loc. = dillīte, 'in Delhi'). The ablative is often expressed with the help of some synonymous post-positions. These features of case-formations are present in the texts of Rāmrām Basu. In plural the same case-ending is added after the addition of the plural suffixes -guli, -diga etc. In plural, in the oblique case, a genitive suffix is first added. to the noun and then the necessary ending is added, e.g. lok (noun)+er (gen. ending)+digake (to). This extra insertion of a medial genitive suffix in an oblique case is a peculiar feature of the morphology of Rāmrām's language, where it deviates from the SSB. Examples :

Nom. : Mostly 'Zero' ending is found. But, as in SSB, -e ending is used with indefinite nominative, e.g. loke bale (RPC. 70), 'they say'. (cf. SCB. optionally 'bāgh/bāghe mānus khāy 'tigers eat human beings')

Acc. : As is SSB and SCB so in the texts of Rāmrām Basu the dative has merged with the accusative. Usual endings are zero, -ke, -re, -ere.

Examples from RPC :—

śibanandake 'to Shibananda' p. 4 ; senārdigake (p. 14), 'to the soldiers' (cf. SSB. senādigake) ; lokerdigake (p. 22), 'to the men' (cf. SSB. lokdigake) ; kāy̐asterdigake (p. 25), 'to the Kāyasthas' ; brāhmanidigake (p. 25), 'to the wives of the Brāhmins' ; prati janere (p. 62), 'to each one' (cf. SSB. prati janke) janere (poetic) ; santānerdigake (p. 66), 'to the children' (cf. SSB. santandigake) ; etc.

Examples from LM :—

lokerdigake (p. 22), 'to the men' (cf. SSB. lokdigake) etc.

Inst. : Usually the instrumental is expressed by some postpositives. Sometimes, of course, the locative ending -te, -e etc. are used to express the sense of the instrumental. Examples from RPC :—

bilāpete (p. 21), 'by mourning'; tirete (p. 29), 'by the arrow' ; sasainyete (p. 78), 'with the army' etc. These two endings can also serve the purpose of this case in SSB & SCB.

Gen. : In common with SSB & SCB usual endings are -r, -er etc. In the plural the genitive ending is often added twice, once to the noun and again to the plural suffix, e.g. lokerdiger.

Examples from RPC :—

daptarer (p. 2), 'of the office' ; putrerder (p. 4), 'of the sons' ; śibanander (p. 4) 'of Shibananda' ; prajālokerder (p. 6), 'of the subjects' ; gaṅgār (p. 11), 'of the Ganges' ; cākarerder (p. 13), 'of the servants' ; rājārder (p. 16), 'of the kings' ; begamdiger (p. 22), 'of the Begams' ; bālakerder (p. 26), 'of the boys' ; jyautiṣikerder (p. 33), 'of the astrologers' (cf. SSB. jyotiṣīder) ; atīterder (p. 51), 'of the guests' (cf. SSB. atithider) ; prabhurder (p. 57), 'of the masters or lords' etc.

Examples from LM :—

lokerder, 'of the men' and many more.

Loc. : The usual endings found in the texts are -te, -ete, -e, -ẏ etc., the predecessors of those of contemporary Bengali.

Examples from RPC :—

daptarkhānāẏ (p. 2), 'in the office'; hendostāne 'in India' (p. 3) ; pāṭhsālāẏ (p. 4), 'in the school' ; kinārāẏ (p. 11), 'at the shore' ; parbate (p. 15), 'on the mountain' ; piñjarāẏ (p. 22), 'in the cage' ; rājpure (p. 22), 'in the capital' ; devālaẏete, (p. 23), 'in the temple' ; śokete (p. 30), 'in grief' ; snehete (p. 31), 'in or by affection' ; dillite (p. 31), 'in Delhi' ; samaẏete (p. 43), 'in time' ; pratyūṣāẏ (p. 58), 'at dawn' ; chātete (p. 58), 'on the roof' ; etc.

The -ẏ ending be it noted, common to SSB & SCB before a final -a, or -o as a matter of general phonetic feasibility.

Post-positions : In the texts of Rāmrām Basu, as also in Standard Bengali, case-relations are indicated by the case-terminals as discussed above. But post-positions, in place of case-terminations are also used to indicate case-relations. The mechanics of using post-positions, (anusargas) is inherited from Skt. through MIA.[1] The following 'anusargas' are found in the texts under discussion.

Nom. : Zero.

Acc. : prati, e.g. gariber prati (RPC. 22), 'to (towards) the poor' etc.

Inst. : dwārāẏ, e.g. kāryakarmer dwārāẏ (RPC. 31), 'by activities' ghaṛi dwārāẏ (RPC. 27), 'with the help of a clock' ; diẏā,

e.g. āmā diyā 'by one'; sahit, e.g. bhrātṛ sahit (RPC. 8), 'with the brother'; etc.

Abl. : haite, e.g. bādśāh haite, 'from the king'; mafasal haite (RPC. 36), 'from mofussil'; tomā haite (RPC. 74), 'from you'; tomādiga haite (RPC. 66), 'from you' (pl.);

Loc. : dige (<dike), e.g. dāhin dige (RPC. 52), 'to the right hand side'; nikaṭ, e.g. bhrātā nikaṭ (RPC. 77), 'near the brother, to the brother'; etc.

PRONOUN

The pronominals and their forms in both the texts of Rāmrām Basu are almost the same as in Standard Sādhu Bengali, and as such, hardly deserve any mention. In some instances, however, we find the Calit forms of pronoun in the texts, though in other instances the Sādhu forms of the same pronouns have also been used. These parallel forms are,

Sādhu	*Calit*
tāhārā	tārā
kāhār	kār etc.

Some obsotete and obsolescent forms of pronouns inherited from Middle Bengali are also found in the texts, e.g.

tīha (LM. 33).

While most of the pronominal forms are identical with those of the Standard Sādhu Bhāṣā, the plural forms in oblique cases present some special features as noted below :—

Acc. : tomārdigake (RPC. 5), 'to you (pl.)', (cf. SSB. tomādigake); tāhārdigake (RPC. 16), 'to them' (cf. SSB. tāhādigake); ihārdigake (RPC. 18), 'to these things' (cf. SSB. ihādigake); etc.

Gen. : tāhārder (RPC. 1), 'their', (cf. SSB. tāhāder); tāhārdiger (RPC. 1), 'their' (cf. SSB. tāhāder); āpanārder (RPC. 2), 'your (hon. pl.)', (cf. SSB. āpanāder); ihāder (RPC. 4), 'of these men' (RPC. 4); tomārder (RPC. 8), 'your' (cf. SSB. tomāder); āmārder (RPC. 15), 'our', (cf. SSB. āmāder); uhārder (RPC. 19), 'of those men', (cf. SSB. uhāder); tārdiger (RPC. 24), 'of them', 'their', (cf. SCB. tāder); ihārder (LM. 9), 'of these men'.

Some standard Bengali forms, in addition to peculiar forms as already evidenced, are there e.g. standard form ~ āmāder (RPC. 40), 'our' ; peculiar form = āmārder (RPC. 40), 'our'.

That the forms which we stamp as 'peculiar' are in a line with the forms found in contemporary writings of the time and earlier Bengali is apparent.

From the peculiar forms cited above in the special feature of formation becomes evident, i.e. in oblique case the plural suffix is added to the pronoun after the addition of the genitive ending to the pronoun, then again the requisite case ending is added after the plural formative element.

tāhā (pronoun)+r (genitive ending)+der (gen. pl.)=tāhārder.
tāhā (pronoun)+r (gen. ending)+diga (pl.)+ke (acc. ending) =tāhārdigake.
āpanā (pronominal base)+-r (gen. ending)+dig (pl. suffix)+ er (gen. ending)=āpanādiger (LM. 25).

The second personal honorific pronoun has a peculiar genitive singular suffix -kār, available in Modern Bengali place and time adverbs -kār>ker ajikār, kālikār, ekhānkār, ekhankār, takhankār, of to-day, of tomorrow, of this place, of now-a-days, of those times.
āpankār (LM. 9), 'your (hon.)' (cf. SSB. āpanār).

In the texts of Rāmrām Basu the pronominal forms of the acc. pl. have sometimes fallen together merging with the gen. pl. as also in SSB and SCB, e.g. *tāhārder* daman nahile (LM. 18) 'if one does not subdue them' (cf. SSB. tāhāder daman nā karile) unless they are subjugaled.

In LM and RPC, as also in SSB and SCB, there is no distinct termination for the pronouns in the instrumsntal case. The purpose is served with the help of some post-positions—nominal or participial e.g.

ihārdiga diyā (LM. 30-31), 'with these', and such others.

ADJECTIVE

Adjectives and their formations in the texts of Rāmrām Basu mostly follow the patterns of Standard Sādhu Bengali. The most common way that Rāmrām Basu has followed in the formation of adjectives is by the addition of the -īya suffix to the words of Skt.

origin, and also sometimes of foreign origin, e.g. bilāpīya krandan paścimīya śatanādīya ghaṇṭā, etc. He has also added this suffix to words which are already adjectives. Instances of the use of such redundant suffix indicate either the author's intention of emphatic use or analogical formation of an adjective with -īya.

Some Examples :—

utpannīya (cf. SSB. utpanna), gaganspārsīya (cf. SSB. gagan-sparśīya deśasthīya (cf. SSB. deśastha) etc.

Adjectives formed with the 'taddhita' suffixes -manta and -nanta are also found in both RPC and LM, e.g.

murttimanta (RPC. 2). 'embodying' (embodiment of) ;
śattimanta orthographic vagary (LM. 19) (<śaktimanta) 'powerful', etc.

But wrong applications of these 'taddhita' suffixes are also met rather than an MIA trait in both the texts, e.g.

aiśvaryamanta (RPC. 3) (expected form=aiśvaryavān or aiśvaryavanta), 'rich'.

Some odd formations of adjectives with double 'kṛdanta' suffixes are found in both RPC and LM. e.g.

sajjamān (LM. 8), 'one who is being decorated or armed', < √sasja+an (active)=sajja+śānac (act.)=sajjamān.

Rāmrām Basu has not maintained consistency in his morphological mouldings and formulations for instance he has elsewhere used an alternative form of sajjamān viz. sajjīmān (LM. 21).

Wrong formations of adjectives of double suffixes are frequent, e.g.

otpannīya dhan (RPC. 7), 'produced wealth' (cf. SSB. utpanna dhan) 'otpannīya' has been nonchalantly or indifferently formed as ot(<ut)+pad+kta+anīya. Here two adjectival suffixes -kta and -anīya are amalgamated.

Some quantitative adjectives implying indefinite number, which are now obsolate in SSB, are found in RPC and LM. e.g.

anekgulin santān (RPC. 3), 'many children', (cf. SSB. anek-guli santān).

Gender of Adjectives :—

In Standard Colloquial Bengali generally gender-differentiation of adjectives is not maintained. As a result adjectives in masculine form

are indiscriminately used with feminine nouns. But in flowery Sanskritised Bengali sometimes feminine counterparts are used with feminine nouns. In Standard Colloquial Bengali predicative adjectives are normally used in their masculine shapes irrespective of the gender of the nouns they qualify. But in RPC and LM, as also in ornate Sādhubhāṣā, predicative adjectives follow the gender of the nouns they qualify, e.g.

> senā-o sei mata *bijayanī bikhyātā* (LM. 14), 'the army is equally victorious and famous'.

In the writings of Rāmrām Basu feminine forms of adjectives are sometimes used with masculine nouns. This means that he maintained no consistency in gender-differentiation of adjectives which is very rigorously adhered to in Skt. Some examples of such anomalous and indifferent uses of feminine forms of adjectives with masculine nouns are :—

> *asīmā* (fem.) guṇakrānta bhagavāner (LM. 12), 'of God having infinite qualities'.
>
> *asīmā* (fem.) jñān (LM. 12), 'infinite knowledge'.

Some adjectives, of course, show a very minute sense of gender-differentiation by the author, e.g.

> dạrpahā (LM. 15) (<darpa+ √han+kvip) appears to be in the feminine form ; but in Sanskrit, when used as adjective, it is both masc. and fem. Rāmrām Basu has, knowingly or unknowingly, rightly used it with the masculine noun.

ADVERB

As the adverbs used in RPC and LM appear almost the same as in SSB, it will be of little use listing of them. Only some special features of the adverbs in RPC and LM may be mentioned here :

Some inadvertent forms of adverbs of time are found, e.g.

> nikatāvartti (RPC. 8), 'near' (cf. correct form in SSB.—nikaṭvarttī).

Sometimes double adverbs of time are used, e.g. samprati sarbbārambhe (RPC. 1), 'recently first of all'.

Adverbs are also occasionally negligently or following the practice of the time repeated, e.g.

> emata emata kare (LM. 29), 'does in this way'.

A few adverbs are used which are obsolescent in SSB, e.g.

tathāca, (LM. 15), 'as yet' ; even then ;
yaditu (LM. 25), 'though' ; even if, etc.

In the texts of Rāmrām Basu locative ending has sometimes been added to adverbs of time and adverbs of place where in SSB we sometimes find any case ending and sometlmes not, e.g.

sarbattre (RPC. 6), 'everywhere' (cf. SSB. sarbbatra) ;
muhurtteke (RPC. 8), 'within a moment' (cf. SSB. ek muhurtte).

VERB

Both in the roots and forms of verbs Rāmrām Basu's prose is similar to that of SSB. Yet his verbal system bears some striking features we no longer find in SSB. Some of these features may be mentioned here.

In SSB nominal stems (nām dhātu) are used only in poetic diction. Rāmrām Basu has used them both prose and poetry, e.g. dare (< √dar), 'are afraid of', as in

mahā balbān tārā jame nāhi dare 'they are so powerful that they are not afraid of even Yama'.

In SSB and SCB, compound verbes with verbal nouns formed by the addition of the suffix -anaṭ are usually found, e.g.

SSB. gaman (< √gam+anaṭ) karilen, '(he) went'.

In RPC. we find some compound verbs having verbal nouns formed by the addition of the suffix -kti (in place of -anaṭ), e.g. gati (√gam+kti) karilen (RPC. 2), '(he) went'.

Conjugational peculiarities :—

We have already mentioned the verbal forms found in RPC and LM are almost the same as those of SSB. Yet both the texts present some conjugational peculiaries which are not found in Standard Bengali. These may be represented below :

Some achaic forms of verbs of the 3rd person in the present indefinite tense are found, e.g.

haen (RPC. 6) '(he) is' (cf. Standard New Bengal—han) ;
laen (RPC. 7) '(he) takes' (cf. SNB lan), etc.

The future indefinite forms of the 3rd personal singular and plural are formed with the suffix -ibek, e.g.

haibek (LM. 8), 'will be', (cf. SSB. haibe) ;
pāribek (LM. 14), 'will be able' (cf. SSB. pāribe) ;
yāibek (LM. 19), 'will go' (cf. SSB. yāibe) ;
thākibek (LM. 27), 'will remain' (cf. SSB thākibe), etc.

In future indefinite tense the 2nd person sing. and plural forms of verbs are formed with the suffix -ibā. This is no longer a standard form in modern Bengali, but is still found in East Bengali dialect. Examples :—

kahite pāribā (LM. 12) '(you) will be able to tell'
thākibā (LM. 14) 'you will remain'.

Future indefinite tense in imperative sense has the same form as future indicative, e.g.

jānibā (LM. 14), 'you will know' in the sense 'you should know'.

In past indefinite tense the 3rd personal forms of verbe are formal with the suffix -ilek, e.g. karilek (LM. 21), karılek (RPC. 3), '(he) did' (cf. SSB karilen).

Of course forms with the suffix -ilen are also found.

Past indefinite 3rd personal and 2nd personal forms of verb are formed in an archaic fashion which is treated as obsolate in SCB, e.g.

āisen nai, 'he (hon.) did not come' (LM. 17), (cf. SCB āsen ni).

Though Rāmrām Basu has almost always used Sādhubhāṣā in the forms of verbs, he has, perhaps out of inadvertense, used sometimes Calitbhāṣā, e.g.

habek (LM. 31) (RPC. 8) (in place of haibek) 'will be', (cf. SSB haibe, SCB habe) ; habe (RPC. 8) (in place of haibe) ;
yābe (RPC. 9), 'will go' (cf. SSB yāibe) etc.

COMPOUND

In the formation of compounds Rāmrām Basu has shown not much speciality of his own. He has used all the conventional compounds of Bengali inherited from Skt. All the different kinds of compounds are found in his writing. Some special features of his compound formation are :—

(1) H.'s compounds are relatively short. In this respect he has shown marked departure from Mrityunjay Vidyalankar and Vidyasagar. His short compounds are free from archaism. Use of short compounds is a modern trend in Bengali prose.

(2) There are free combinations of Tatsama words with Pero-Arabic loan words in his compounds.

(3) Wrong compound formation is frequent in his writing, e.g.

nih̤+udveg+ī(<nin)=nirudvegī (LM. 11), 'one has no anxiety', Nañ—Tatpuruṣa Compound (cf. correct form in SSB.=nirudveg).

sukhyātānvita (LM. 20), 'will riputed' (cf. correct form in SSB.=

sukhyātyanvita (sukhyāti+anvita, i.e. Tṛtiyā Tatpuruṣa Compound), or sukhyata (su—khyā+kta).

(4) Unusual compound formations are also seen, e.g.

daivānugrahita (LM. 38), 'favoured by God' (usually it should be devānugṛhīta).

(5) Incomplete compound formation shows that Rāmrām Basu has used some cumpound words of which he had no clear comprehension, e.g.

karatal (RPC. 7) in the sense of 'karatalgata' as in "mochalmānerā āpan parākrame e rājya kartal kariyāchen (cf. SSB. musalmānerā āpan parākrame e rājya karatalgata kariyāchen).

SYNTAX

Bengali having been ultimately descended from OIA (Skt.) though through some intermediate and eastern form of spoken regional Prakritic dialects by stages, it basically reflected the inflected nature of its source language. The parts of speech in Bengali are largely recognized by the case-endings, suffixes and other suppletions and not by the placement or position of these in the sentence. As a result, in most, if not all, sentences, word-order is not rigidly fixed. The meaning of such sentences is not determined by the arrangement of the words, but by the grammatical devices of affixations and by the tagged on endings to the words. Bengali is thus primarily a synthetic language considered from the view point of its syntactic structure. However, in the course of its evolution due to the wear and tear of oral usage in communication leading to linguistic change and decay, many endings and suffixes weakened and faded away and the language became partly analytical or positional. Consequently a recourse to the fixed word-order strategy in many sentences or phrases has perforce to be taken. Word-order in such sentences or phrases can be altered only at the cost of the intended meaning. Bengali syntax, therefore, became partly free and partly fixed. As a little dirgression it may be said, in passing, that Modern Bengali has rather a happy gift of having a pliable and fluid sentence construction framwork. Rāmrām Basu has, as expected of him, clung to the fundamental syntactic nature of Bengali diction and moved within its groove. The syntax of Rāmrām Basu's prose writings is, hence, a network of synthetic and analytic discourses. Of course, an over-all review of his prose reveals that in the matter of order of words in a sentence Rāmrām Basu is far more liberal than what is usually permitted in Standard Sādhu Bengali. Such unstudied liberality and flexibility, if utilized for stylistic purpose in the manipulation and ordering of word-usages and expression techniques, contributes to an artistic enhancement, a peculiar literary charm, rhythm and diction to his prose. Who knows if the germ of the present-day flexibility and pliability of Bengali prose in its syntactic stylistic make-up had been sown here and handed down as a vertiable precursor. Some special features of his syntax may be enumerated here:

Passive forms are constructed in SSB, as also in English and in

part comprehensibly in the footsteps of English, with the past participle form oı' thc principal verb. But in the texts of Rāmrām Basu contrariwise passive constructions obtain with verbal nouns or with infinitives, e.g. muhurigirite padārpaṇ hailen (RPC. 4), 'was posted as a Muhuri', (cf. SSB. muhurigirite niyukta hailen=pass).

The use of 'padārpaṇ' in this context is also noteworthy as one of the out-of-the way and of use instances in the texts under study.

Rāmrām Basu has used passive voice formations with a word having a 'śānac' suffix in the sub-clause of a conditional sentence. In SSB normally active voice is in order in such a sub-clause.

Example :

yakhankār ye sahāŷatār āvaśŷak haŷ yācamān haile truṭi haibek nā (LM. 14), 'whenever any help is needed, if so pleaded for, it wont go unheeded' (cf. SSB. yakhan ye sahāŷatār āvaśŷak haŷ, tāhā cāhile, dite kona truṭi haibe nā).

In SSB the pluperfect (past perfect) tense emberdded in a negative sentence is represented by the present indefinite form of the verb, the negative particle being 'nāi' in place of 'nā' (e.g. SSB. tāgādā kichu haŷ nāi). Any recourse to reminders (demands) for collection (payment) had not been taken. Contrarily, in the texts of Rāmrām Basu the negative implication of the past perfect is conveyed through the form of the past perfect proper, and not in the form of the past indefinite, and thereby also requires the negative marker 'nā' for compertibility ; as for example :

ṭāgādā kichu haiŷāchila nā (RPC. 3), (cf. SSB. tāgādā kichu haŷ nāi). That SSB 'haŷ nā' will, undoubtedly, be sanctioned in the context of any habitual action, goes without saying.

In negative sentences the negative adverbial particle is contemporarily placed after the verb e.g. tāhāte anŷamat haibek nā (LM. 77) ; but in a few rare instances Rāmrām Basu has also used the negative particle before the verb, such usage being ingrafled, perhaps, in his mind from abundant contemporaneous verse compositions, may be allowed to be surmised.

kona lok nā pāilām (RPC. 42), 'I could not find (get) any person. Such constructions are, of course, current in several NIA as an inherited development from Avahaṭṭa/Apabhaṁśa of the last MIA stage which toed the line of the source idiom viz., OIA in the matter of the syntax of negation.

While making use of the subjunctive or of the imperative modality, that the negative particle be used before the verb, is, in consonance with modern Bengali and understandable there being nothing new or any departure in this.

ataeb siṅhapurīke bāran kariben emata ār nā haŷ (LM. 78). '=Therefore interdict Simhapuri so that such (a thing) never happens anymore'. Mark, however, the imperative where there is departure from Modern Bengali usage.

paradhan lobh barjjita hao ; nītiśāstrôkta durnīti ākāṅkṣita nā haiben='don't covet others' wealth desire not what is branded malpractice (immorality) in the code of morality treatises (LM. 40-41).

The relatively very pliant nature of Bengali syntax notwithstanding its analytic nature and in absence of any sacrosant model makes it extremely difficult and almost impossible to make any very plausible cut-and-dried scientific pronouncements supported by thorougoing fact-finding data. At the most some hints can be given here and there which may be taken as not so hit-or-miss, off the mark gusss-works at least.

While negating the action expressed by an infinite (non-finite) verb, the negative particle is used as now-a-days before the infinite verb itself, e.g.

bibecanā nā kariŷā ye tāhāte āsthā kare......(LM. 79), 'he who believes in something without (previously) considering (over it)......

Further in interogative sentences the negative particle is put before the verb, e.g.

āśraŷ ākāṅkṣika lok-ke āśraŷ deone puṇya pratiṣṭhār bāhulŷa tāhā nā karā keno ? (LM. 86), 'why should you not earn the great virtue of giving shelter to one who seeks shelter ?'

The usual word-order of Standard Bengali has sometimes been violated by Rāmrām Basu, though in this perspective we really cannot say 'violated' in its intended sense—shall we say deviates from SB usage ? For example :

ei dṛr'ha āmār pan (RPC. 5), 'such/it is my firm determination', (cf. SSB. ei āmār dṛr'ha paṇ).

Usual word-order has sometimes been reversed obviously for tylistic reasons, e.g.

samaŷānurūpe duṣṭa mati praviṣṭa haila āsiŷā dāuder antare

(RPC. 6), 'in course of time evil ideas entered into the heart of Daud, (cf. SSB. samayānurūpe duṣṭa mati āsiyā dāuder antare prabiṣṭa haila). Here also we seem to hear the ring and rhythm of Modern Bengali dramatic style of composition.

The principle of causative formation was not clear-cut and consistent in the conception of Rāmrām Basu. He has quite often used forms of non-causative verbs in causative senses e.g.

dui bhrātāke dui pradhān kārya prāpta kariyā paramāhlādita karilen (RPC. 6), 'he made the two brothers rather happy letting them get two principal jobs' (cf. SSB. dui bhrātāke dui pradhān kārya prāpta karāiyā paramāhlādita karilen, or SCB dui bhāike duṭi pradhān kāj pāiye diye param āhlādita karlen).

In standard Bengali past participles formed by the addition of primary suffixes (like -kta, -ktavatu etc.) to radicals are singularly used as predicative adjectives in passive constructions, e.g. rājāgaṇ udbhūta haiyāchilen. But in RPC verbal nouns are sometimes otherwise used instead. This is a prescriptively ungrammatical use of the verbal noun, e.g.

devī antardhān halen, 'The goddess disappeared'. Where SCB has 'devī antarhita halen.' Similarly—anek[2] rājāgaṇ udbhab haiyāchilen (RPC. 1), 'Many kings were born.' (There had been of yore>many kings).

In SCB adjectives derived by the suffixation of -kta from stems and roots are mostly utilized in the framework of passive constructions ; and in such comparable instances these adjectival adjuncts serve specific uses, e.g. jñā+kta=jñāta. In RPC, however, this use is oftener reversed, e.g. āmrā adik jñāta,=we are better in the know='is known to us better'. In SCB this would be as 'āmrā adhik avagata' (āchi).

In the case of the use of a noun in apposition the copula or equational verb is very often left out as understood in the text of Rāmrām Basu as also in SCB, e.g.

āmi tāhārdiger swaśreṇī (ek-ai) ekai jāti, 'I am of their (own) class and caste' (i.e. I belong to the same sect and caste as they do) (RPC, 1) ;

se puruṣ tāhār nām Ādam, 'he was a man ; his name was Ādam' (LM. 66).

Repetitions of adjectives, nouns, pronouns etc., are frequently used in SSB and SCB to denote frequency, emphatics, or more often plurality. Rāmrām Basu has also made use much more freely of such repetitions, and as a result occasionally uneconomically as also now and again, redundantaly. He has, besides, used a sort of triple pluralisers bringing in words of collectivity like sarbba, sakal, samasta etc., to boot. Also use of two near-synonyms in the same breath occasioned tautologies. Note for instance a sample :

> ḍhākā abadhi hālisahar paryanta *ei*[2] (*ei ei*) samasta *sthāne*[2] (*sthāne sthāne*) brāhmaṇ kāyastha baidya nānā uttam barnner bısati haila (RPC. 25)=from Dacca right up to Halisahar (in) all these very many places here and there, (there) grew up establishments of various higher castes peopled by the Brahmins, kayasthas and Baidyas'. In SCB either 'ei' or 'sthāne' (not both) would have been repeated.

Economic use of words is lacking in RPC or LM, which, considering the nascent stage of prose style at this juncture could perhaps not be expected amidst other preoccupations of the author. Uneconomic use of words has made Rāmrām's gait of syntax and stance of style somewhat exoteric and frivolous if not flippant and pretty loose, in demension. Such uneconomical traces are ostensibly observable in his prolific handling of conjunctions, e.g.

> caubār'i o pāṭhśālā o makatabkhānā o ār[2] vidyā abhyāser sthān (RPC. 26)=(Indigenous seats of Sanskrit and of vernacular learnings and Muslim lore institutions and also other places of studies). Here the conjunction 'o' has been used no less than thrice, but in SSB and SCB the first two 'o's would have been replaced by commas (,) ; the use of punctuation marks not being practised by the author this preponderancy of conjunctions may have been unavoidable as a substitute !

The Middle Bengali convention used the infinite verbs giyā, 'going', and pouchia, āsiyā 'arriving, coming' as post-positions to express the sense of 'distance' (from far, away from) and 'closeness' (nigh, near to) respectively from the speaker is maintained by Rāmrām Basu, e.g.,

> tumi balo jāiyā (you go hence and say) (RPC), 'ekhan prajālok āmār kāche pouchiā atmanibedan karilek' (LM. 21) 'the subjects having come to me now surrendered themselves (offered services/allegiance)' kamal nayan āsiyā sarbba kṣobher

nivṛtti janmaiyā chila (LM. 54) = (Kamal Nayan came (having come) had put a stop to all huffs (grievances).

In complex and long-winding sentences the usual expectancy in placement or distribution of words has been disturbed, in the wake of which such sentences have been maimed on crippled, as it were, shaky and bereft of the particular linguistic conformity. Take for example the following sentence :

yakhan 'when' bairidamya 'foe-subjugating (lit.)' senā 'army' āpanārder 'of their own' parākrame 'in force of strength' dambhāymān 'boastful' haile 'becoming' sahaje 'at ease' balavantake 'to Balavanta' sañhār 'death' (= kill) kariyā 'inflicting' evaṁ 'and' tāhār 'his' pratibādī 'contender' ye keha 'who ever' āsiyā 'coming' haila 'remained' samastake 'all of them' nibāraṇ 'ward off' karila 'did' jay*kār 'victorious' dhvani 'shoutings' sarbbatra 'everywhere' byāpak 'proliferated' karāila 'made' (LM. 35).

Some uncommon but presumably pithy phrasses and tournures are found in the sentences of RPC and LM, e.g.

ihāte sandigdha nahiben (LM), palwāpalwi suśāsita hay (LM), pathaprajña lok padāpadya nāi (LM), sāti sāṅgatya kariyā paṭhāiba (LM), ekajāi biṃśati naukā hāmrā gela (RPC), pare bimarśe basanta rāy punarbār bāhur'ilen (RPC), bistar* tahfā ādi diyā bādsāher hajure darpeṣ hailen (RPC), rājā basanta rāy śātrabatā kariyā tāhāke bideśe pāṭhāiyāchen (RPC) etc.

It appears that our language must have momentarily lost many refreshingly new and happy formations like 'nahiben', 'pathaprajña' etc. These can, however, be revived from the matrise of the language any time they come in handy, nonetheless.

As for English influence on Rāmrām Basu in the field of syntactical devices there are limited examples not however, rare. Following the English conventional pattern Rāmrām Basu uses an imitative accusative case ending -ke where a hypothetical genitive case ending -er can somehow be conceivable in SSB, e.g.

Cholemān Śibānandake jñāta chila (RPC. 4), [SSB Śibānanda Cholemānke ciniten] 'Cholemān was, known to Śibananda', (cf. SSB. possibility—Cholemān Śibanander *jñāta* chila) [('*paricita*') rather] tāhāke hitopadeśer āvaśyak bar'a ekṭā nāi

(LM. 79), 'He has not so much need for good advice [Lit. For him there was not much of a need for well-meant counsel] (cf. SSB. tāhār hitopadeśer āvaśyak bar'a ekṭā nāi/hay nā).

In the restricted area and limited span of the language-in-contact situation obtaining at the time scanty but not inconspicuous samples of English syntactic ways are discernible where English word-order has been closely followed, e.g.

parigraha kara tāhā (RPC. 8), 'please follow that'; here the object has been placed after the verb, whereas in SSB the object usually comes before the verb, e.g. tāhā parigraha kara; though SCB also has the knack of nonchalantly accepting and using such a locution without any demur or scruple!

Another instance of English word-order appropriated by Rāmrām Basu is in the domain of noun—adjective sequences: whereas in Standard Bengali adjectives, unless for some special rhetoric flourish, habitually precede the nouns they qualify, e.g.

ek 'a certain' jan 'person' baṅgaja 'Bengal-born' kāyastha 'writer class' *pūrba* 'eastern' *deś* 'region' *nibāsī* 'inhabitant' āpan '(his) own' rojgārer 'of (his) earning' ceṣṭāy 'in the effort' deśāntari 'migrated' haiyā 'having been' pāṭmahal 'to Patmahal' paragaṇāy 'in the county (of)' avasthiti 'dwell' karilen 'did' (RPC. 1-2). In the sentence the adjectival phrase 'pūrba deś nibāsī' has been placed after the noun 'ek jan kāyastha'. In SSB it would have been, otherwise, as 'pūrba deś nivāsī ek jan baṅgaja kāyastha'.

The reason behind such propensity for English influence in the matter of word-order pursued by Rāmrām Basu was in the main presumably as presented below :

When Rāmrām Basu started his writings especially prose compositions there existed, as pointed out before, no normative model of Bengali prose before him to go by. Now, William Carey had started earlier his Bengali translation of the Bible. This prose-form translation from English to Bengali by him with understandably a foreigner's handicap—a non-native newly initiated learner could not be a free, but just a literal and unidiomatic translation. Rāmrām Basu, a close associate of Carey cannot but look to the latter's prose rendering of the Bible into Bengali and depend on its diction. Any way it must have been only natural, nay inevitable for any writer so placed to take in

the texture of the things verbatim for incorporation into the prose works of his own. Had Rāmrām Basu exclusively looked for his model to the spoken idiom of the native speakers, he himself being one such, his sentence structure would not have been that stinted and smacking of artificiality but more natural and refreshingly living.

STYLE

In the stylistic study of the prose of any author, we find that the subtle nuance of a style is generally regulated by three outstanding factors, viz.,

(1) The age precedents and the social environment of the author,

(2) The individual temperament, humour, mood and idiosyncrasy of the author, and

(3) The contour of the subject-matter of the work concerned.

Of these three factors, only one is the most dominating in the case of Rāmrām Basu. Here, with him we find that the first one is the most significant or distinctive. This vein runs and forms the main-back-ground of his style permeating and persisting throughout. A very recent authority on style has justly pointed it out, thus :

> ".. style in the use of language is a deviation from a norm and...there are good social reasons why such deviations should exist."*

The drift of Rāmrām Basu's style is conceivably largly dominated by the then social atmosphere and environment bearing the concomitant cultural trends of the first quarter of the ninteenth century Bengal. That society was in a state and ferment of transition. Similarly Bengali language and literature was in the throes of a transformation changing from the medieval to the modern setting and stage and literary prose was just fumbling for a shape and substance. A new awareness of the value and vitality of this prolix prose tool in the hands of a writer, nonetheless, was already there. At this juncture, Rāmrām Basu's pieces of prose works can not possibly be expected to offer any likely and comparable signs of standardization or consistency in the arena of syntax not to speak of, for the matter of that, any stylised diction worth the name.

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* Darbyshire, A. E. : 'A Grammar of Style', London, 1971, (preface).

Rāmrām Basu's prose or for the matter of that any composition whatsoever, cannot do without a style and it is not so far removed from but rather of a sort curiously akin to modern prose style. The classical style of Vidyasagar and Bankim Chandra is based on and integrated fairly long sentences and ornate descriptive delineations. But though Rāmrām was a predecessor to these classic prosateurs his style is delightfully much, if not in so very large measure, free from longish sentences and colourfully ornamental decor which encumber a language. Thereby while his style, from the point of view of a desideratum has lost a good deal of the massiveness and grandeur of Vidyasagar and Bankim, on the other hand, from the view-point of gain, it has acquired lucidity and ease of certain kind of *facileness*. The best example of his lucid and simple style is revealed where he had presented a lively and easy-going description of the scene of the capital of Pratāpāditya in his earlier work. Sentences are so crisp-short and naively plain that these often do not exceed the two-word phraseology of a veritable wordsmith very often doing away with any copula as if in an anticipatory vision of the innate genius of the tongue presaging sach an usage in the colloquial variety of Bengali.

From an intensive study of his prose we can acquire an insight into his mode of style as effortlessly easy, unhurried and smooth in bits of terse sentences whereas haltingly uncouth and awkardly clumsy in his longer harangues. The reasons of his weakly conceived and an involved style in the long-drawn sentences are a kind of inattentive or obliviously framed ungrammatical constructions, inadequate or disproportionate use of connectives even inadvertent in cases, and lack, maybe born of an innocence of modern pausal or punctuation marks.

In order to embellish his style Rāmrām Basu has used Sanskrit phrases and portions of Sanskrit couplets interstiched into Bengali sentences, e.g.

> yadyapisyat (LM. 21), 'even if it be' ;
> na ca daivāt param balam (LM. 38), 'there is no power greater than that of destiny'.

Citation of Sanskrit idioms, phrases and couplets are abundant in RPC and LM, e.g.

> nāhaṅkārāt paro ripu (LM. 15), 'there is no enemy greater than pride' ;

pratŷuttaramidaṃ (LM. 24), 'it is the reply' ;
kimarthe (LM. 25), 'why, in what sense' ;
yatodharmastatojaŷaḥ (LM. 28), 'wherever there is faith (religion), there is victory' ;

Such feats of stylistic enhancement has, undoubtedly, been handed down and continues to this day, in a strain of moralising discourses mostly.

The literary form of Rājā Pratāpāditya Caritra is that of a prose narrative which had been going and growing in Indian literature since the days of Kādambarī by Bānabhaṭṭa. But while Kādambarī is an imaginative romance, RPC is of the order of a historical narrative. It is admittedly true that not inconsiderable descriptive passages abound in relevant places in RPC and some such fragments are on occasions colourfully construed as in the strain of a poesy. These ill-fitted descriptive portions, no doubt, regrettably hamper the motion—the ever tenor of the story of the historical narrative on hand. Nonetheless, an overall glance and glimpse at the work—RPC an over view that is, reveals it at once that it is unlike emotive poetic phantasy and fire much more free and of the nature of an unfurbished prose-poem or verse-narative,—descriptions with a little play of pardonable imagination.

While Rājā Pratāpāditya Caritra is a historical narrative, Lipimālā is written faithful to its theme and scope in the epistolary form. It is a series of letters. A very curious and certainly uncommon feature of these letters lies in the fact that most of them begin with sprinklings of some introductory verses, though the main body of the letters is penned in the prose form. The conventional Sanskrit phrases with traditional method still lingering at the onset or beginning (e.g., śrī caraṇesu etc.) and at the end of the habitual penmanship in Bengali letters concluding, are likewise, sometimes displayed in LM, e.g.

nibedanamiti (LM. 31), 'thus ends my humble submission'.

In Lipimālā, though the author has outwardly followed the form and fashion of letters, thus intended these pieces as a whole cannot by any stretch of imgination, be said to embody the pattern and tone of letters as such. These were conceivably and originally meant to be model 'letter-writer' specimens, but that intimate, as much as formal style of true letters has not always been maintained. The load of information, the burden of knowledge and understanding and

extravaganzas of long interpolations of mythological stories interspersed within the body of the letters all tell upon the familiar and easy running flow of style of veritable letters They a e as Dr. Sukumar Sen opines, not true letters, but 'eassys and stories in the form of letters'.* They partake something of the graver side of what we understand by the term epistles.

The style of LM is much more close to Standard Colloquial Bengali while that of RPC is closer to the Sādhubhāsā. The reason why Rāmrām has followed the basic pattern of Calit or Colloquial Bengali in LM is explicitely explained by the author in his introduction :

> "ekhan (at present) e (this) sthāner (of place) adhipati (ruler[s]) iṅlaṇḍīya (Englis) mahāśayerā (gentlemen) tāhārā (they) edeśīya (of this country) calan (in vogue) bhāṣā (language) abagata (in the known) nahile (unless be) rāj-kriyākṣam (able in governmental works) haite (be) pāren (can) nā (not) ihāte (wherefore) tāhārdiger (their) ākiñcan (desire) ekhānkār (of this place) calan (the current) bhāṣā (idiom) o (and) lekhā (writings) par'ār (reading) dhārā (way) abhyās (practice [n]) kariyā (doing) sarbbabidha (all manners) kāryakṣamatāpanna (enabled in execution of works) hayen (to become). e adarthe (with this end in view) yābadīya (all kinds) lekhāpar'ār (of learning) prakaraṇ (processes) dui (two) dhārāte (in ways) granthita (collected) kariyā (doing) lipimālā (Lipimālā) nām (designated) pustak (treatise) racanā (composition [of]) karā (done) gela (has been)" (LM. 3-4).

—The author has chosen the Calit or Colloquial style so that the British rulers of Bengal may learn the colloquial Bengali style from this book. Without the knowledge of colloquial Bengali, they would not be able to rule over the people of Bengal.

The style of Rāmrām Basu is apparently and principally based on the discoursive and dialogue, streak of mode and in the matrice of a colloquy or vernacular collocutory Bengali, outwardly entwined with and garbed in the borrowed feather of the literary chaste Bengali. Still it must be noted that this brand of Sādhubhāṣā employed by Rāmrām Basu is not that ponderous artificial language of the Paṇḍits.

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* Sen, Dr. Sukumar : 'Bāṅglā Sāhitye Gadya', Calcutta, 1373 B.S., p. 21. (trans. from Beng.).

He has, even, transgressed the rules of prescribed 'Sandhi' and took formations like 'Ṣallabati', 'anŷnoŷa' etc., from the mouth of the people and of his own. Overtly its syntax and morphology has indeed, the stamp of the prestigious Sādhubhāṣā, but its substratum and inner spirit—tone, rhythm and lucidity rest upon the bedrock of his native folk-speech.

A few words left unsaid about the concluding section of Lip mala viz., 'Aṅkamālā' would be doing injustice to the author in his zeal to initate the Englander administrators into the three R's of learning or education. A bugbear to the aspirant civilians the brain-racking indigenous system of calculations can very well be imagined to have given palpitation of hearts to many an examinee, but has left for us a conspectus of the continuing but now obsolete 'Śubhaṅkarī'. The origin of a few terms appearing outlandish to us are worthwhile looking into by future investigators. Part'culary noteworthy are the doublets given side by side e.g. cadda o caturddaś, satvari o saptati, berāśi o dvāśīti ard a lot more, all headed by the numbers in vernacular figures also to be learnt. The āryās are not forgotten of either and measures of various kinds and denominations. With digits he had condescendingly stopped at the crore. The presentation throughout barring the interspersed mnemonic device of using couplets of verse, is exact-science-l ke terse almost cryptic and to the point. And after a knowledgeable samāpto 'yaṅgrantha he took his well-earned rest.

A strange and indescribable feeling of reverence mixed with awe pervades me as I conclude this review of a pioneering work of a bygone past with not inconsiderable generations-gap intervening, judging by the then unknown yardstick of linguistic-literary criticism, analysis and stylistic criteria of assessment recently acquired. I am also struck by the immensity of unattempted tasks and facets of the texts, and stand before things left out with the frailty of the flesh and the unavailing regret of a helpless perfeetionist for the inattainable.

Well may Ramram Basu deserve our gratefulness and eulology for his bequest to us his failings and foibles notwithstanding as the unprecedented, yes, the first original and authentic prosateur of our mother tongue—an experimenting prose-writer of a conneted and cotinuous composition in a style that came in handy for him.

THE OBLIQUE OF THE TAMIL NOUN

R. MAHAPATRA

The noun bases enter into different constructions which indicate relationships with the other forms in the sentence. These constructions that a noun base enters into fall into regular paradigms.

In the case of singular noun bases in written as well as in spoken Tamil the case-suffixes are always added on to the oblique forms of the noun bases on (except in the case of the vocative).

As for the singular noun base in written Tamil the case-suffixes are added to the oblique form with or without any intervening suffix. This optional suffix which is used for stylistic purposes occurs only in the written Tamil, both in singular and plural nouns.

Thus the inflected noun will be of the following structure in Tamil.

Sg.	Written Tamil	oblique of the noun base + optional suffix + case suffix
	Spoken Tamil	,, ,, + case suffix
Pl.	Written Tamil	obl. of the noun base + plural suffix + optional suffix + case suffix
	Spoken Tamil	,, ,, + ,, + case-suffix

Regarding the oblique forms of the noun base, Dr. Robert Caldwell has rightly pointed out, and clearly discussed the possible misconception that the /am/ ending of the nouns (in. W.T. and /ð/ ending in S.T.) in Tamil is indicative of the Nominative Case.

And he easily establishes the fact that the Nominative in Tamil is the noun itself and it has no other case sign ; and that the /am/ ending is not a nominative marker. M. S. Andronov, on the other hand, in his 'Dravidian Languages' does enlist it under the nominative case sign, the other allomorph being Zero. This makes us wonder if he has noticed only two types of nouns in Tamil, i.e. (1) those ending in /am/ and (2) those which do not change while taking a case-suffix. When even Caldwell has noted all the oblique additions like 'attu', 'aṭrɯ' etc., how Andronov missed them or why he chose (or chooses) to treat the 'am' ending nouns separately is a matter of particular interest.

All the Tamil nouns form their obliques before taking case-suffixes and they fall into the following six categories when classified according to their oblique forms :

I. Noun bases ending in /am/ in W.T. and /ō/ in S.T. and also the neuter adjectival noun base /ellã :/ in S.T. (meaning 'all')

II. Noun bases ending in /v:ḍɯ/ in both W.T. and S.T.

III. Noun bases ending in /vrɯ/ (V may be short or long) in both W.T. and S.T.

IV. All neuter plural noun bases in W.T. ending in /a/ and /ay/ and the adjectival noun base /ella:m/

V. Pronouns.

VI. All the remaining noun bases.

I. For nouns belonging to this class the oblique is formed by adding /-atɯ / with the morpho-phonemic changes.

W.T. / maram / 'tree' + / atɯ / → / maratɯ /
S.T. / marō / + / atɯ / → / maratɯ /

II. The oblique is formed by devoicing the final / ḍ /
W.T. / ka:ḍɯ / 'forest' → / ka:ṭɯ /
S.T. / ka:dɯ / / ka:ṭɯ /

III. The oblique is formed by changing the final
/ rɯ / to / ṭrɯ / in W.T. and to / tɯ / in S.T.
W.T. / kay'rɯ / 'rope' → / kayĩṭrɯ /
S.T. / śe:rɯ / 'mud' / śe:tɯ /

IV. Oblique is formed by adding / aṭrɯ / with necessary morpho-phonemic changes.
/ pala / 'many' → / palavaṭrɯ /
/ avay / 'they' (neuter) → / avarṭrɯ /
/ ella:m / 'all' (neuter) → / ella:vaṭrɯ /

V. The pronouns, as in many other lauguages, have a pattern different from that of the proper nouns.
W.T. / na:n / 'I' → / en /
W.T. / nĩ: / 'you' → / un / etc.
S.T. / nĩ: / ,, → / on /

VI. The oblique of a noun of this class is not different from the noun as such.
W.T. / nari / 'fox' → / nari /
/ rayil / 'train' → / rayil /

শব্দসূচী সঙ্কলনটি রোগশয্যায় শায়িত অবস্থায় একটি ছাত্রের সহায়তায় করিতে হইয়াছে ও কার্ড সাহায্যে করিবার সময় না থাকায় যথাবিহিত বর্ণানুক্রমিক করা গেল না। সেজন্য পুনরুক্তি দোষও ঘটিয়াছে। হস্তলিখিত নকল ধরিয়া কাজটি হওয়ায় কিছু কিছু শব্দ বাদ পড়িবার সম্ভাবনাও আছে। একই অবস্থায় প্রুফ সংশোধনেও ত্রুটি-বিচ্যুতি রহিয়া গেল। যথাসাধ্য করিয়া এবং অত্যন্ত তাড়াহুড়ার মধ্যে বহুস্থলে মুদ্রাকর প্রমাদ সংশোধন করিলেও উহা যথাযথ ছাপিবার উপায় ছিল না। চিরাচরিত পরিপূর্ণতাকামী (perfectionist) মনোবৃত্তি পরিহার করিয়া প্রস্তুত শব্দ-সূচীটি অগত্যা প্রকাশ করিলাম। ভ্রম-প্রমাদ পাঠকবৃন্দ মার্জ্জনা করিবেন, অনুরোধ রহিল।

'সঙ্কলয়িতা'
শ্রীপ্রণবেশ সিংহরায়

প্রতাপাদিত্য-চরিত্র ও লিপিমালার

শব্দসূচী

পত্রাঙ্ক অনুসারে

বন্ধনীর মধ্যে পত্রাঙ্ক : প্রতাপাদিত্য চরিত্র

বন্ধনীহীন পত্রাঙ্ক : লিপিমালা

[লিপিমালার পত্রাঙ্ক এসিয়াটিক সোসাইটিতে সংরক্ষিত পুঁথির পত্রাঙ্ক এবং প্রতাপাদিত্য চরিত্রের পত্রাঙ্ক মূল পুস্তকের পত্রাঙ্ক]

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উপরি (33) তাহার~ভাগে, ~ভাগে (44),
উপরে (33) তাহারদের কাংস্য ঝাঁঝের~, গড়ের~,
উঠিয়া (33) পুল~দ্বার বন্ধ করে,
উট (35),
উদ্যান (36) তারপর~,
উড্ডীয়মান (37) তাহাতে~পতাকা শোভা পাইতেছে,
উড়িতেছে (37) কৃষ্ণবর্ণ পতাকা~,
উত্তরবাহিনী (37) ~হইয়া,
উত্তরদিগে (37) পরে~গতি করিয়া,
উচ্চইতর (38) এক~দিব্য মণ্ড,
উচ্ছবের (38) বিশেষত পর্ব~সময়ে,
উত্তরমুখ (38) __হইয়া, (39),
উত্তরমুখে(38)__হইয়া, ~তাহারমধ্যে গেলে
উত্তরিলে (38) যাবতীয় অতীতে রাজবাটীতে ~,
উসনা (42) কলাই,
উচ্ছবীয় (43) বাদ্যকরেরা,
উঠিল (46) এইমত রব চারিদিগে~,
উপরের (46) গড়ের~তোবাচিন লোকেরা,
উত্থান (46) রাজাগণ ক্রমে২ সভা হইতে~ করিয়া, ~করিয়া (50, 51)
উৎখ্যাত (উপরে দেখুন)
উড়িস্যার (48) কতক,
উঠাইয়া (49) হোগলার খণ্ডা__
উঠাইতেছিলেন (53) রাণী ফের সেইটা~,
উদয় আদিত্যের (56) __মাতা,
উদেষাগি (61)__ হইতে,
উদ্ধারের (61) __পথ,
উপস্থিতে (62) প্রতাপপাদিত্যের নিকট~ মুজুরা জানাইয়া,
উপস্থিত 10 বিরোধ~করিয়াছিলেন,
উহারি (66) __মধ্যম কন্যার আকৃতি,
উদ্যোগে 162 এমত প্রতুলের~থাকিবেন,
উপস্থিত 165 সংপ্রতি এক কার্য্য~আছে, 170, উৎপাত~,
উগ্রসেন, 182,~প্রভৃতি,
উচ্চৈস্তর, 183, ~প্রাচীরের উপর উঠিলেন,
উল্লম্ফন, 183, প্রাচীর হইতে~করিয়া
উপনীত, 193, রাজার সন্নিকট~হইলেন,
উদ্দেশ, 209,~কোথাও পান না,
উত্তর, 227, তাহার স্পষ্ট~কিছুই আইসে নাই,
উপযুক্ত, 239, যে যে~প্রজার বল্কি~বৃত্তি বেশাত না হয়,
উনিশ, 246__ও উনবিংশতি
উনত্রিশ, 247__ও উনত্রিংশত,
উনচাল্লিশ, 247 ও__উনচত্তারিংশত
উনপঞ্চাশ, 248 ও __উনপঞ্চাশত,
উনষাইট, 248 ও__উনষষ্টি,
উনসত্তরি, 249 ও উনসপ্ততি,
উনাশীতি, 249,
উননব্বই, 249 ও __উননবতি,
উনশত, 250,

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ঋষি, 43, ইহাতে সে~বিমর্ষ হইয়া,

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এ, 6, __সকল.
এতদর্থে, 6,~দেখ, 30,~নিবেদন লেখা যাইতেছে,
এবার, 7,
এ সকল, 8,
এক২, 8,~কি হইবেক,
এমত২, 9,~কার্য্য,

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কাষ্ঠাহরণ 46, —কারণ
কিমতে 46, —রক্ষা করিবা
করিতে 46, আমার দংশন হইতে রক্ষা—
কারু 46, দৈব বিরোধে—নাহিক কল্যাণ
কতগুলীন 47, ~ফল ও পুষ্প রাজাকে আশীর্ব্বাদ কারণ হাতে করিয়া লইলেন
কীটরূপ 47, —হইয়া প্রবেশ করিয়া রহিলেন
কহিতে ২, 48, এই—
কৃষ্ণবর্ণ 48, অতি ক্ষুদ্র—
করয় 51, প্রকাশ—
কতেক ২, 51, —জাতি উদ্ভব হইয়াছে,
করাইবেক 52, সত পথে গতি—
কল্প কল্পান্তরে 51,
কমল অন্তঃকরণ 53,
কাতর 53, পরদুঃখে—,
কেটা 54,—হইল,
কিমথে 60, —আপনি পুরুষের মুখ দশন (দর্শন ?) করেন না
করুণ 61, আস্তা—,
কপোতী 61.
কপোত 61,
করিলা 63, তোমরা জিজ্ঞাসা—,
কহ 64, গায়ক বলে—তুমিত উড়িয়া গেলে
কতেক 70, —শব প্রাণ পাইল
কতর্ধ্যা 72, তাহারে—,
কুক্ষী 73, আপনকার—নিবিষ্ট
কারণ 74, আকাঙ্ক্ষা পূর্ণ—
কৈতে 74, বাক্যশক্তি—নারে
কার্ধ্যার্থে 20, অন্যোন্য—
কার্য্য (25) এখানকার—
কিসেতে 74, —গণন
কৈল 75, —আরম্ভন
কশিপুর 76, —অধিপতি
কাঙ্গাল 77, দরিদ্র—কাহাকে ত্যাগ করে না
কি 78, ইহার বিশেষ—, পদচ্যুত করণের আটক—
কালকেতু 79,
কোটি 80, আপনকার এস্থান ভিন্ন—নহে
কামরূপ 80, —দর্শনে গিয়েছিলেন,
করদ 84, তাহাতে যাত্রীরা সর্ব্বকালেই— আছেন
কুৎসা 108, —বাক্য,
কালী (22), —কন্যা ভাবে তাহার গৃহে অবস্থিতি করিলেন
কেটা (22) —তির মারিয়াছে
কুমার বাহাদুর (22)
কহিলেন (22, 24)
করিতেছিলেন (23) এই মতে প্রশংসা—
কিঞ্চিত (23) —পরে, 12, —কহিতে পারিবা
কি জ্ঞান করহ (23)
কোষ্ঠীতে (23) ইহার—বলে
কাতর্য্যতা (24) —উক্তিতে
কুলের কলঙ্ক (24)
কালক্রমে (24)
কাঁদি (24) আমি—
কথার (24) মহারাজার—গৌরব করিলেন না
কার্য্য কর্ম্মের দ্বারায় (24) —কথাবার্ত্তাটা হয়
কায কাম করে (24)
করণের (24) দরবার—
কাতর হইলেন (25)
কথক (26) —দিন
কহার (26) —প্রত্যবহার করিতে পারি
কেহ (26) —সমস্যা পূরিতে পারিতেছে না
কিঞ্চিত (27) —অগ্রগামি হইয়া
কায়দা মত (27)

কেটা (27) এ—
কতক দিন গত হয় (27-28)
কোনক্রমে (28)
কৃতত্ব (28)
কর্ত্তব্য (28)
কারণ (28) খাজানার—
কবর্দ্দক/ও (28)
কাটান (28) টালমটালেতেই—
কাহকে (28) অন্য—
কর্জ্জদাম (29) —করিয়া
কিমার্থে (29) —এমত আচরণ করিলা।
কার্য্যে (30)
কুষ্ঠ (30) —হইয়া
কালিন (30) এক—কাঁদিতে২
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পরিচয়ানুক্রমে (19) __সঙ্গস্থা কর
পাঠাইয়া (19)
পৃথক২ (19) ~বস্ত্র অলঙ্কারে পরিচ্ছদান্বিত করাইয়া
পরিচ্ছদান্বিত (19) __করাইয়া
পরম (19) __সুখে, (13) __সন্তুষ্ট হইলেন
পরগনায় (19) গ্রাম ও__
পরামর্শস্থিত 20, এ দুই রাজ(জ্য?)ই এক__
পাওনের 20, লেখাপড়া__গতর্জ্জমাতে
প্রত্যহান্বিত 20, এখন প্রায়__6, __দেবতা ভগবানের
পোছাইতেছে 20, গুহারী__
পোছাইয়া 20, __থাকিবেক
পোঁছিয়া 21, আমার কাছে__
পর (13) ~দিবসে, 6, গুণানুবাদ করণের~
পৃথিবীতে (10), 191, পৃথিবীকে, 6, যিনি ~ব্যবস্থিত করিয়াছেন, পৃথিবীর, 7, ~শোভা
পর্য্যটন 23, আনন্দ~করা যায়
প্রত্যুত্তরমিদং 24, রায়ের লিপি~
প্রকৃতাখ্যান 25, ~সম্ভাব
প্রজারদের 25, ~স্বাপক্ষ হইয়া
পরান্তের 26, তাও প্রায় ~উপক্রম করিয়াছিল
পাহাড়িয়া 28, ~দুষ্ট রাজাগণ
পাঁচনী 29, কটক~করিতেছে
প্রতিযোগিতা 34, এখানকার সহিত~ করিয়া তুমি কি স্থির করিবা
প্রযুক্ত 35, এ~তোমাকে কহি
প্রতিবাদী 35, তাহার~যে কেহ আসিয়া হইল

প্রজারদের 36, সেখানকার~
পরিতোষ 36, তাহারদিগকে~করহ
পূজ্য পূজকতা 38, ~সম্বন্ধ
পরিবারের 6, আপন~ন্যায় প্রতিপালন করেন
পরিজন (19) ~লোকেরদিগকে
পাণ্ডুপুত্র 39, ~পঞ্চ ভাই
প্রাদুর্ভবে 40, দৈব~একা আমার স্বসাধ্য
প্রাধান্য 41, বিবাদে~যাইতে পারে
পারক 41, সে বিষ প্রতিকার বিদ্যাতে অতি ~ছিল
পাওনেতে 42, জল না~
পিতঃ 43, ~আমি মহাকোপে এ শাপ দিয়াছি
পথের 44, ~মধ্যে
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পারত্রিকের 45, ঐহিক ~দুয়েরি ফল হইবেক
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পুনর্ব্বার 46
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প্রসক 47, শওয়া মণ সোনা প্রতিদিন~হয়
পরিবার 47, অতএব তাহার~সমস্তই দ্বিজরূপ হইয়া
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প্রবিষ্ট 56, ~হইয়াছে
পাত্রপুত্র 57, তাহার~প্রাণেশ্বর
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প্রেমালাপে 57, ~কাল ক্ষেপণ করেন
পুলোকিত 59, ~করিয়া
প্রতিজ্ঞা 59, ~পুরুষের মুখ দর্শন করে না
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পোষণ (19) ভরণ~উপযুক্ত
পাঠসালা (20)
পাত্র (20) উপযুক্ত~অধ্যাপক
পরিতোষ (20) রাজভোগে~করিয়া
প্রতিপালন (20) পরম সুখে__করেন
পোষণার্থের (20) ভরণ__খরচ পত্র
পত্র (20) খরচ__
পরগণা (20), ~পরগণায়ও (21)
পুত্র (20) __কাম্যযজ্ঞ করিলে, __তুমি এ চিল্লকে তির মারিলা
প্রসব (21) মহারাণীর~সময়
পরিতোষক্রমে (21)
পিতৃদ্রোহী (21) কিন্তু~
প্রীত (21) অতি__কুমারের প্রতি
পঞ্চম (21) __বর্ষ
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পারসি (21)
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প্রকারে (22) বহু__
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প্রকাশমান (22) এই মত~গর্প, 8, সর্ব্বত্র~
প্রতাপাদিত্য (22)
প্রতাপান্বিত (22) সমূহ__
পরাক্রম (22) ইহার বল__দেখিয়া
প্রথমত (22) ইহাতে রাজা~
প্রশংসা (23) এই মতে__করিতেছিলেন
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প্রত্যুত্তর (23) তিনি__করিলেন, (30) ~ না করিলে
পেক্ষণে (23) লক্ষণা~
পুটাঞ্জলি (23) __রূপেতে
প্রীয়োত্তম (24) এ আমার বড়ই__ভ্রাতুস্পুত্র

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বহুবিধ (16) ~বিলাপীয় ক্রন্দন

বেগমের (16) ~বিলাপেতে, বেগমদিগের (17)

বিলাপীয় (16) বহুবিধ~ক্রন্দন, বিলাপেতে (16) বেগমের~

বিদায়ের (17) ~যাচয়মান হইলেন

বিস্ত (17) বিস্তর২ অর্থ~দিয়া

বিমর্দ্দন 22, এখানকার বৈরি ~সেনা উপস্থিতে অন্যের বড় একটা আবশ্যক থাকে না

বিলক্ষণ 22, নতুবা ইহার সমোচিত~করা যাইত 29, সে ~রূপে জানে

বাহুড়িবার 23, পরিরশনা হইতে~কালে ঐ রাজ্য হইয়া আসিতে পারিবা~

বাহুড়িতেছিল 26, পুনরায় নিজ স্থানে

বৈরিজাল 24, আত্মপাল~দৃষ্টে করে ক্ষয়

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বিব্রত 25, ইহাতে পরশনাথ~হইয়া

ব্যামোহ 26, তাহাতে অন্যের~আমার অনুচিত জানিবা

ব্যামোহেতে 36, একারণ ক্ষীন হীন দীন~ ~আমার অন্তর সদা কাতর, অকিঞ্চন লোকের~

ব্যামোহের 25, অতএব আপনাকে এ কার্য্যে ~বিষয় হইল না

বিরোধারম্ভ 26, এ মহারাজধানীর উত্তর ভাগে~করিয়াছে

বিধায়েতেই 28, এখন সর্ব্ব ~মনস্থির জানিবা

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বিয়োগ 32, রাজা নিঃসন্তান~হইলে

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বৈভোল 37, ধন সৈন্য রাজ্যমদে~হইয়া তৃণবৎ স্বর্গ ক্ষিতি দেখ মত্ত হইয়া

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বিচ্ছেদে (30) তোমার~
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বুলাইতেছেন (30) অঙ্গে হাত~
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